

CHICAGO AS AN ART CENTER

DOUBLE NUMBER

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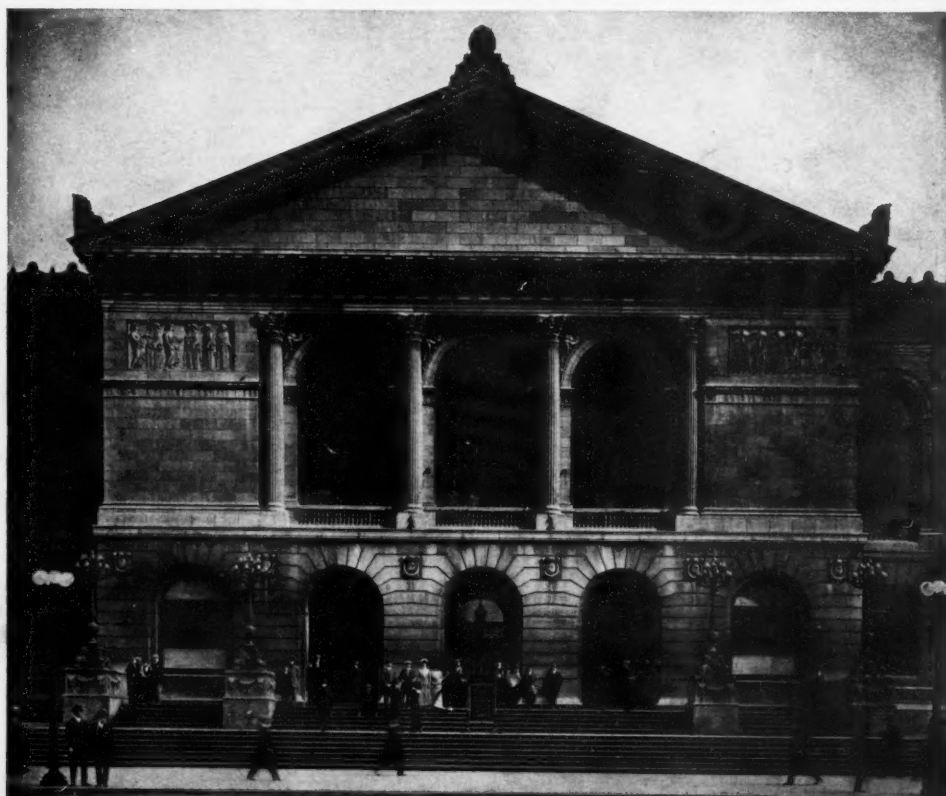
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THE ARCHAEOLOGICAL SOCIETY
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ARCHAEOLOGICAL INSTITUTE OF AMERICA.

ART AND ARCHAEOLOGY PRESS, Inc.

VOLUME XII

SEPTEMBER-OCTOBER, 1921

NUMBERS 3-4

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Abraham Lincoln by Augustus Saint-Gaudens, in Lincoln Park, Chicago.

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XII

SEPTEMBER-OCTOBER, 1921

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CHICAGO AS AN ART CENTER

INTRODUCTION,—by GEORGE WILLIAM EGGERS,

Director of the Art Institute.

THE STORY of mankind is a story of migrations—some gradual and deliberate, some swift and violent; unopposed invasions and stern collisions, enterprises and escapes. The little crossed swords on a map of Europe show how men have clashed century after century on the same old battlefields—and the grass grows greener in many a place because these mountains, those rivers, these valleys, those defiles have forced the travels of the human race into the same old pathways on the long road to the millennium.

The history of Chicago is the history of the world in miniature—it is a meeting place of Odysseys. Its earliest great figure is the prodigious traveler LaSalle, who is at once a myth with seven-league boots, a local hero, and an historic fact. The city's location is at the crossing of transcontinental trails by land and by water; it marked an important portage and was early a

thriving station for supplies, where packs were shifted from one shoulder to the other, so to speak, intelligence exchanged as to the outward trails, and a place of shelter found when war clouds came too low upon the landscape. This was—and this is—Chicago.

In the outward aspect the Chicago of today is simply an enlargement of the Chicago of the beginning of the nineteenth century. Its high walls still suggest the stockade of its old fort upon the flat broad plain. Its parks reiterate the unbroken levels of lake and prairie which surround it. Its grandeur is fundamentally the grandeur of horizontals. Its people are still peculiarly addicted to the habit of travel, and peculiarly free from provinciality. The trails of other days have been made smooth and straighter, and they have been shod with iron, but they bring in the explorers as of yore and lead forth the pioneers to the still

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romantic, still not wholly tamed, "Great West." Chicago's past is vivid in its present.

And the city's past is richly picturesque both as history and as legend. It is a matter of historic record that on the day that its ill fated garrison passed from the fort to perish in Chicago's first great tragedy, it moved out to the music of the Dead March from Saul.

Chicago has its local genius as New York has Father Knickerbocker—but "Dad Dearborn" was an actual personage, and his portrait may be seen today in the Art Institute, painted by Gilbert Stuart. Almost on the very day that these words are before the reader's eyes Chicago will be celebrating the fiftieth anniversary of the Great Fire, and even this has its legend in the story of Mrs. O'Leary's cow that kicked over the lamp, now so much a part of Chicago's folk-lore that it deserves to be marked by a monument commemorating the site and episode. The World's Fair of 1893 seemed to have achieved a climax of beauty in its creation, but it was destined to have a final moment even more spectacular—for on a winter night soon after its close, its classic mass went up like ancient Troy "in one red roaring coal."

Thus runs the city's history, silhouetted against a background of flame and quest. The art which it has thus far produced is chiefly lyrical and narrative, but with the passing of time such material as this will have its epic, rubricated in the colors of fire and the blood of striving men.

Chicago has received the benefit of two cultural streams, one from New England on the route along the Great Lakes, the other by the Cumberland Trail, Braddock's old line of march, from Virginia. These two streams first mingled in Indiana and left in the history of American letters an illus-

trious group of names. Chicago was the nearest metropolis and here was found an objective and here was built up a literary and esthetic life whose impulse is still felt.

The city's outstanding esthetic achievement is the Chicago plan. To its twenty-five odd projects contemplated fifteen years ago when the plan was first made public, and which, it was vaguely said, "would require a century or so" for realization, this community has addressed itself with such energy that approximately half are completed.

The city's art life, and that of a great part of the country round, focuses in the Art Institute, where collections, exhibitions, schools, libraries, lecture courses, and meeting places for societies of artists and lovers of art, are under one ample rambling roof. From here too, is projected the extension work which carries the Art Institute into towns and cities everywhere on this continent. In general the tendency of art in Chicago has been one of health. Art has been seen in its relation to the life of the people. Its most characteristic works have been public works: its parks, its playgrounds, its recently established girdle of forest lands. Its first and largest beauty is democratic in its impulse.

Such, then, is the huge adolescent city, careless for the moment of its own ugliness but even in the midst of this, scheming, and indeed creating, a future of true splendor; unregardful today of the safety of its people, but developing beautiful forested spaces for the welfare of its unborn children; still with its face to the West, and clinging to the title "mid-western city," but slipping inevitably, for better or for worse, into the habits and manners of the East—as the slow invasion of cosmopolitanism, moving as the sun, overtakes it and envelopes it.

THE PLAN OF CHICAGO—ITS PURPOSE AND DEVELOPMENT

By CHARLES H. WACKER, *Chairman Chicago Plan Commission.*

THE Plan of Chicago is set forth in a book under that title, which was presented by The Commercial Club of Chicago to the City in 1909. This book is recognized as the best and most comprehensive book on City Planning ever published in the United States.

It was prepared by a corps of the best experts obtainable, under the direction of the late, lamented Daniel H. Burnham and Edward H. Bennett, the present City Planning expert, after a most thorough study of the physical conditions in Chicago and environs.

It is the basis of all the improvements contemplated in the City of Chicago in connection with the Chicago Plan. When this book was presented the Club requested that a Plan Commission be created by the City Council, which was done in 1909.

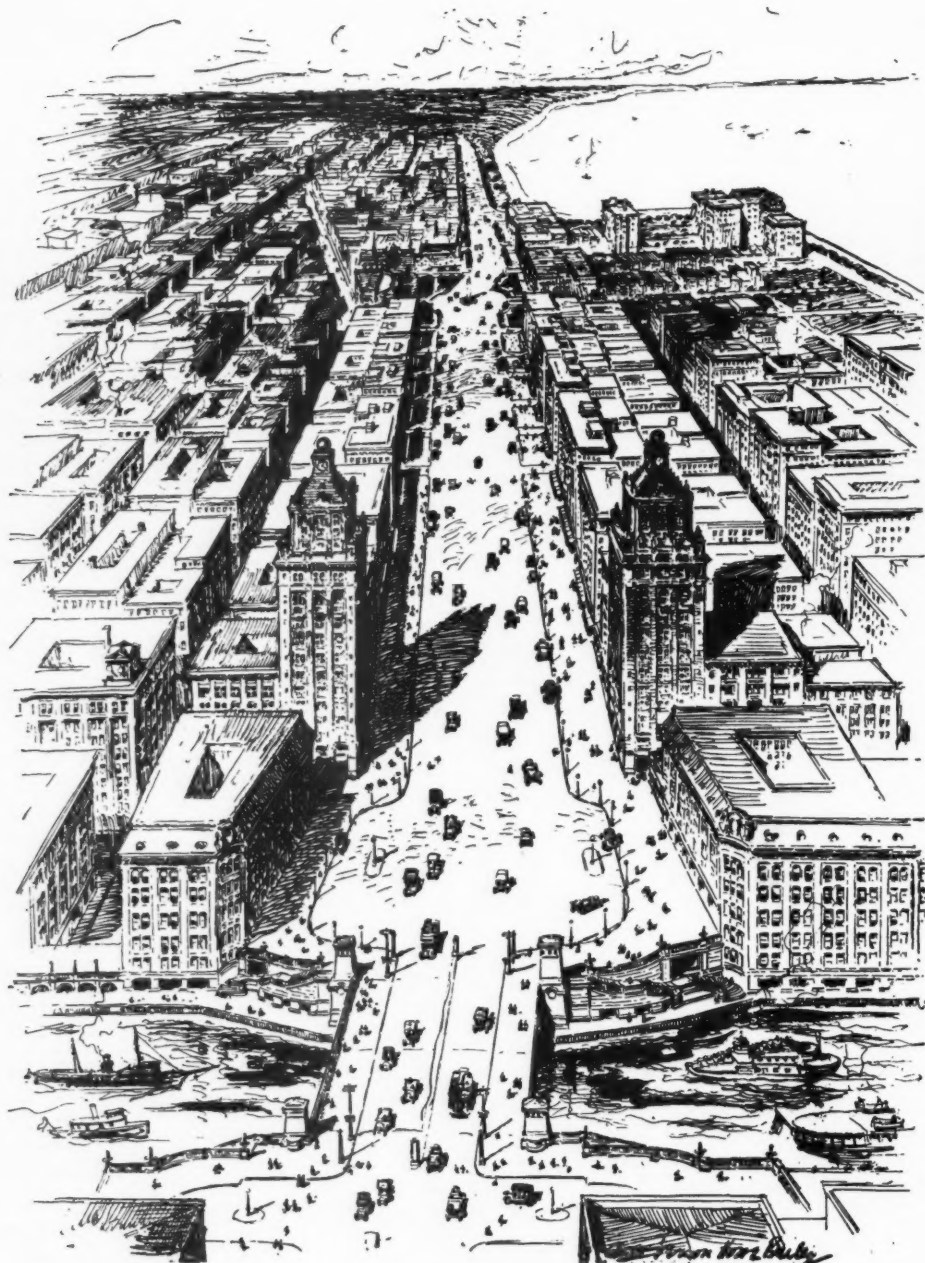
The goal which the creators of the Chicago Plan ever kept in mind is comprehensively set forth in the Plan book as follows:

"In creating the ideal arrangement, everyone who lives here is better accommodated in his business and his social activities. In bringing about better freight and passenger facilities, every merchant and manufacturer is helped. In establishing a complete park and parkway system, the life of the wage earner and of his family is made healthier and pleasanter; while the greater attractiveness thus produced keeps at home the people of means and taste, and acts as a magnet

to draw those who seek to live amid pleasing surroundings. The very beauty that attracts him who has money makes pleasant the life of those among whom he lives, while anchoring him and his wealth to the city. The prosperity aimed at is for all Chicago."

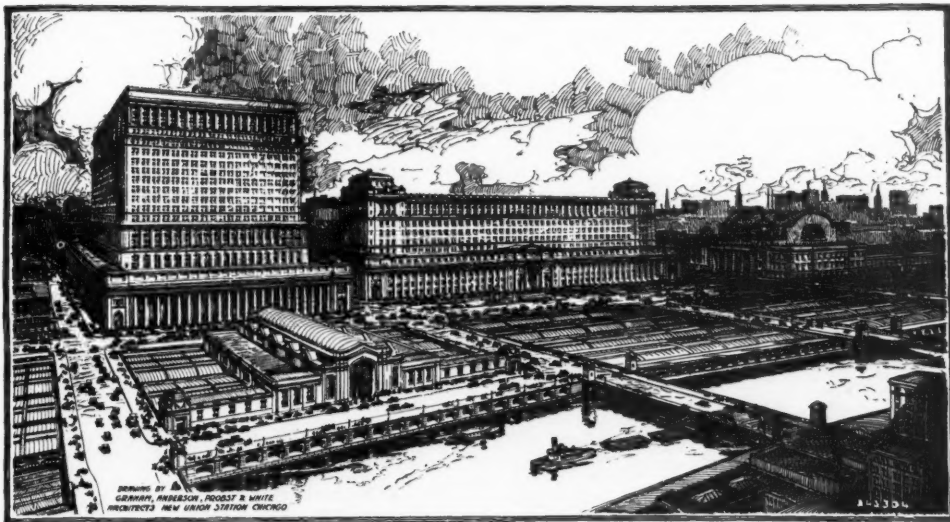
The Commercial Club of Chicago, a group of one hundred hard-headed successful business men, realized from the beginning that our city was an entity and that whatever was done would have to be done skilfully and completely and that the Plan of Chicago must stand for the improvement of living conditions on a large scale, for the reclaiming of our lake front for the use of the people, for increasing our park areas and public playgrounds, for creating additional bathing beaches and pleasure piers, for acquiring forest preserves, and for a scientific development of railway terminals, harbors, and waterways, and for the adequate development of street facilities connecting the different sections of the city.

The first necessary step for success in City Planning had been taken in presenting the Plan of Chicago to the City in definite form, carefully and scientifically worked out, covering the whole City and its environs as fully and as completely as the skill of the engineer and the architect could make it. The Plan was made definite with positive qualities; it became our ideal and we dared to recognize it and work for it. There is no question in the minds of the people of Chicago in regard to the sanity, wisdom, and ultimate suc-



Michigan Avenue Improvement.

This new north-and-south connection across the Chicago River gives Chicago a continuous boulevard drive extending for forty miles along the shore of Lake Michigan.



New Union Station under construction at Canal Street and Jackson Boulevard just west of Chicago River. The low building on the right is the present Chicago & Northwestern Depot and the central building occupies the recommended two block site for Chicago's new post office

cess of the Plan. Indefiniteness and incompleteness are the causes leading to the failure of City Planning in many cities in this country. Having established a right plan what was the next step?

The next step was the promotion of the Plan. In our country public opinion rules. Therefore, the promotional work is very important. How did we go about this? First of all, we enlisted the cooperation of the city government and then we began to sell the Plan to the City of Chicago. We inaugurated an educational and promotional campaign along the most scientific lines. We proved to our people that the Plan of Chicago is basically sound, that it is in the interest of the commercial and industrial future of our city and that its adoption and completion would benefit every citizen.

For the purpose of enlisting and establishing the interest of the citizens of tomorrow, we introduced in the

schools the City Planning Manual which is being used as a text by 30,000 Chicago school children every year. This also has a reflex influence upon the parents of these school children, who carry their enthusiasm and inspiration home with them.

Through a course of stereopticon lectures we have been able to reach every civic, commercial, improvement, fraternal, and religious organization in Chicago. These lectures have been so popular that it has kept us busy to meet all the requests which have come to us to speak on the Chicago Plan.

We have maintained from the beginning that the people must become enthusiastically devoted to their Plan; and that in doing so, doubt, suspicion, pessimism, and unjust criticism must be eliminated. Selfishness, always present and unavoidable, when public improvements are undertaken, must be routed. No private interest must be allowed to stand in the way of what is



Proposed new Illinois Central Terminal, Chicago, fronting upon Grant Park at Roosevelt Road, alongside New Field Museum and Stadium at entrance to new five mile park along the shore of Lake Michigan.

for the good of all the people. We always try to remember that the health, happiness, and general prosperity of the people are of far greater importance than the petty whims and bickerings of any class or the selfishness of any individual.

We maintain that public spirit is a fundamental, and that Chicago possesses that public spirit to a very marked degree, which the history of Chicago shows in clearly defined epochs prior to the establishment of the Chicago Plan.

To arouse this public spirit we appealed to the press of Chicago. Our success in this direction has been phenomenal and I dare say that the unprecedented support continuously given to the Chicago Plan Commission and its efforts during the past eleven years has never been equaled in any other city of the world. We are also greatly indebted for our success to magazines, trade journals, the publications of numerous important societies, and the large business houses, banks,

etc., which in the most public-spirited manner have used our material through their advertising mediums.

The result of this and many other promotional methods adopted which I cannot here enumerate, has been that every Chicago Plan bond issue presented to the people has been passed by increasing majorities.

In all of our work we have cooperated closely with our city officials. Every plan recommended so far has had the unanimous approval of the Board of Local Improvements and its technical staff and of the Chicago Plan Commission and its engineers and architects. The administrations of Mayor Busse, Mayor Harrison, and Mayor Thompson, have been in sympathetic accord with the Chicago Plan Commission and have been composed of men big enough and broad enough to understand the vital importance of City Planning. These administrations have given us continuous support, without which we could not have been successful. We have placed trust in public officials and



South Water Street Improvement.

The upper and lower streets connect with the two levels of Michigan Avenue and the improvement marks the first step towards making the banks of the Chicago River attractive as well as useful.

found that we could secure their full cooperation by laying our cards upon the table, convincing them that we are non-partisan, non-sectional, and that we have no axes to grind nor private interests to serve.

In these few words I have attempted to show how the Chicago Plan came into existence, how the Commission was created and how it operates. Now comes the natural question, "What has been accomplished?"

Today twelve basic features have been provided for by bond issues where necessary, and are either under construction or advanced in procedure in the Board of Local Improvements or in the courts. Projects in the making embrace:

QUADRANGLE: The creation of a circuit of wide streets around the heart of the city to relieve traffic congestion and allow the central business district to expand normally. This quadrangle is composed of Michigan Avenue on the east, Roosevelt Road on the south,

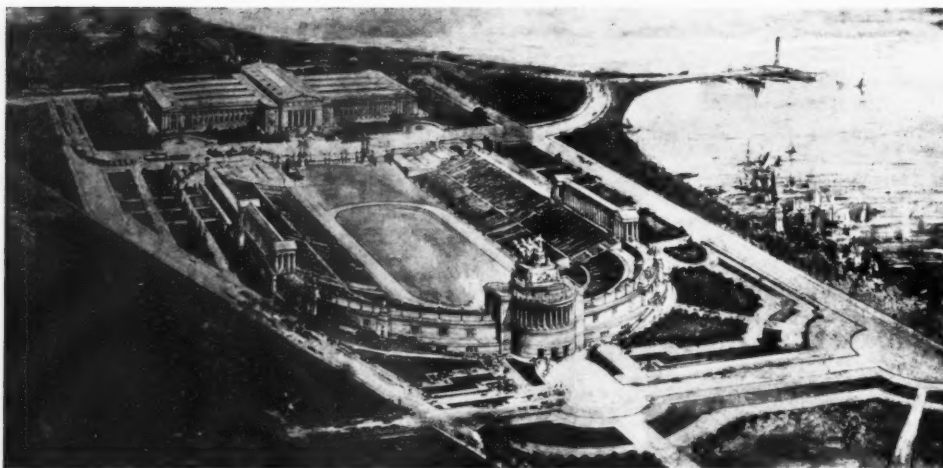
Canal Street on the west, and South Water Street on the north.

MICHIGAN AVENUE: The last details of this great improvement will be completed early in 1921. With the lower level now in use for heavy traffic, the old Rush Street bridge has been removed.

ROOSEVELT ROAD: Construction of the viaduct will be continued as rapidly as possible, and it is hoped that the new bridge will be under construction before the end of the year.

WEST SIDE TERMINAL DEVELOPMENT: Notable progress should be made this year in building the new Union station on Canal street and Jackson Boulevard; in widening Canal street, and in connecting it with Orleans street via the two-level Kinzie street bridge. Many features of the terminal ordinance are now completed.

LAKE FRONT PARK DEVELOPMENT: This project should progress rapidly, now that \$20,000,000 of bonds have been voted. The bond issue will enable



Stadium, Soldiers Memorial, and New Field Museum of Natural History, a part of the Great Lake Front Development.

the South Park commissioners to start constructing the park lands between Sixteenth and Thirty-ninth streets, to build the stadium, and to widen South Park avenue in order to extend Grand Boulevard from Thirty-fifth street north to Randolph street. This development will add 1,138 acres of parklands along the city's waterfront, containing a lagoon 600 feet wide and five miles long. There will be nine large bathing beaches and ample provision for all sorts of outdoor sports, such as baseball, tennis, golf and the like.

OUTER CONNECTION BETWEEN GRANT AND LINCOLN PARKS: The Lincoln and South Park boards have agreed to a plan for an outer drive between Grant and Lincoln parks, which will greatly relieve loop congestion.

HARBOR AND WATERWAY DEVELOPMENT: The Chicago Plan Commission from its inception has realized the inadequacy of our industrial harbor development and has fully understood the necessity for creating adequate har-

bor facilities. The City Council has passed the necessary ordinance for an industrial harbor in the Calumet district, where still can be had adequate land at reasonable prices, and where water, rail and industries can be brought together, which is essential for economical operation. In addition a mammoth transfer harbor, called Illiana, along the shore of Lake Michigan, partly in Illinois and partly in Indiana, as suggested by Col. W. V. Judson, U. S. A., is being considered by both states. Facilities bring business. Chicago must offer the best or lose its trade to competing cities which are today making improvements on a very large scale for the purpose of improving their commercial and industrial conditions.

ILLINOIS CENTRAL PLANS: This terminal development, including the electrification of that system, was made possible by an extremely important city ordinance, accepted by the railroad company and the South Park Commissioners.

SOUTH WATER STREET: The widen-

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ing ordinance has already been passed by the City Council, and the Board of Local Improvements is now preparing the ordinance for a two-level street. The importance of this improvement is not yet fully appreciated. It will reclaim an east-and-west artery, now absorbed by private interests, and will open north-and-south arteries now congested by produce market traffic. It will connect the freight terminals on the lake front with those on the west side, via Market street, with a lower level street, uninterrupted by cross traffic. The upper street will facilitate traffic between the north, west and south sides and will remove fully sixteen per cent of the present traffic congestion in the loop. The yearly saving to the merchants and consumers will amount to almost as much as the total cost of the improvement.

WEST SIDE POSTOFFICE: The Plan Commission has started anew to insist upon the acquisition of the two-block site on Canal street for a new postoffice, so imperatively necessary to protect the future business interests not only of Chicago and its tributary territory, but also of the entire nation. Postal conditions in Chicago are daily growing worse, and if the postoffice is to continue to function at all, adequate postal facilities must be created.

STRAIGHTENING OF THE CHICAGO RIVER: The Illinois State Legislature has just recently passed the necessary enactments to enable the City of Chicago to straighten the Chicago river between Polk and Sixteenth Streets. The value of this improvement cannot be overestimated. It will permit Wells, Market, Franklin, LaSalle and Dearborn streets to be opened through the now closed terminal area and connected with the great southwest diagonal Archer avenue. Already progress has

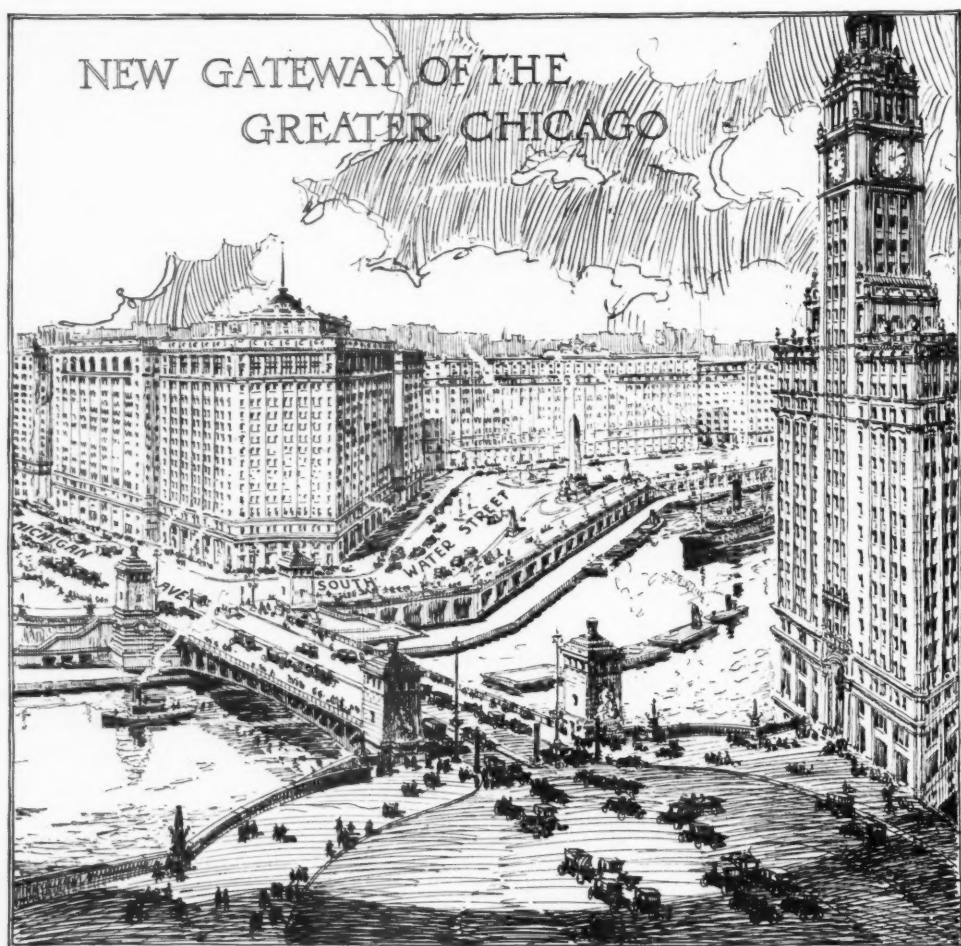
been made, and negotiations are now pending between the city and the railroad companies tending to the accomplishment of this imperatively needed development.

AREA BETWEEN POLK, STATE AND SIXTEENTH STREETS AND THE CHICAGO RIVER: The conditions in this "pocket" are deplorable and most harmful to the business interests of the city. This problem must be solved in an acceptable manner. The widening of Polk Street from State to Clark Streets, now being done, is a part of the plan to improve conditions.

WEST SIDE STREETS: Western avenue is now being widened. The Board of Local Improvements has taken all necessary action and the City Council has passed a number of ordinances necessary for the widening, opening and extension of Ogden and Ashland avenues. Court proceedings will soon be started. Much progress should be made in opening and widening these highly important arteries—two of them extending from city limits to city limits—during the year. Robey street, offering many difficult problems, is now being studied, and will soon be ready for consideration by the Board of Local Improvements.

PERSHING ROAD (39th street): The technical staff of the Plan Commission is now making a careful study of Pershing Road, which will connect Lake Michigan with the McCormick zoological gardens, and will give Chicago another very greatly needed east-and-west through artery.

OUTER CIRCUIT: The City Council has already passed an ordinance for the widening and opening of Peterson avenue. This is part of an important encircling highway which will extend from Lake Michigan on the east along



The Michigan Avenue and South Water Street two-level improvements and the new Wrigley Building at the new gateway of the greater Chicago.

Peterson and Rogers avenues to the Desplaines river on the west, thence south through forest preserves returning again to the lake on the south near 134th street.

FOREST PRESERVES: The Board of Forest Preserve Commissioners of Cook county has already purchased over 20,000 acres of forests, more than one-half of the total acreage available

in the county. The recommendation of this Board to purchase over 2,000 acres in the Skokie valley undoubtedly will be consummated during the year. The necessary preliminaries to the establishment of the McCormick zoological garden, which is to be patterned after the best zoological garden in the world, are already under way. These forest preserves are to be connected

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with one another by good roads, and when completed will produce the finest natural park system in the world.

HOUSING: Better housing is an international problem. People are no longer satisfied to live in slums. Better housing facilities are necessary to maintain the virility and strength of our people.

ZONING: It has been well said by Edward H. Bennett, our consultant: "Zoning is fundamentally connected with all other features of city planning. Coordination in the various features of city planning results in work of the highest value. Zoning, if well schemed, more than any other agency, will give quality to the growth of a city. It will bind all other plans in a harmonious whole."

CIVIC CENTER: A concentration of public buildings would mean a great convenience to the public and a tremendous saving of time, so important in the economical transaction of business. In the words of the Chicago Plan book: "The city has a dignity to be maintained, and good order is essential to material advancement. Consequently the Plan provides for impressive grouping of public buildings and reciprocal relations among such groups."

All these improvements should be completed within the next five years, excepting the entire electrification of the Illinois Central Railroad and the completion of the Lake Front Park plans south of Thirty-ninth Street to Jackson Park.

There are numerous items as to the cost of Plan projects, the increase in property values, city revenue increase, and the result and benefit of improvements which I have not space to mention.

While the Chicago Plan is a practical and commercial one, there is another

and deeper motive in planning for the future greatness of our city than its splendid material upbuilding. This is the social, intellectual, and moral upbuilding of the people. City building means man building.

Who is there among us who is not lifted above mere sordid industrial existence into the realm of the beautiful and ennobling things of life by attractive surroundings? Beautiful parks, fine monuments, well laid out streets, relief from noise, dirt, and confusion—all these things, and many others contemplated in the Plan of Chicago, are agencies that make not only for the future greatness of the city but the happiness and prosperity of its people.

Fully realizing the importance of object lessons, we are now undertaking to make the four bridge houses on the Michigan avenue bridge between the two plazas as attractive, as architecturally correct, and as historically significant, as it is possible to make them. The location of the plazas lends itself to such treatment, the north plaza being the site of John Kinzie's house, the first white man's dwelling built in Chicago, and the south plaza being the site of old Fort Dearborn. To make this possible, Wm. Wrigley, Jr., and the Ferguson Fund Trustees each gave \$50,000 to be used in embellishing the bridge houses.

Thus the bridge houses will give an artistic setting to the junction of the upper level of South Water Street with the south Michigan Avenue plaza. When these plazas and the bridge are developed in this way, no public authority hereafter will think of permitting anything to be attached to them of an inferior nature. An artistic character will become impressed upon the Michigan Avenue improvement, which will undoubtedly elevate to a very marked

ART AND ARCHAEOLOGY

degree the character of future improvements, and will be of incalculable aid in embellishing South Water street from the bridge to Market Street, a distance of about a mile, with appropriate decorative features, and in making of the Chicago River an attractive water-course, similar to European water-courses. Michigan Avenue, and South Water Street in the City of Chicago should then become as important and widely known as are the Place de la Concorde in Paris, Trafalgar Square and Hyde Park in London, Ringstrasse in Vienna, and Unter den Linden in Berlin. The nature of the improvement will have a very decisive elevating influence on the character of the buildings that will be erected along Michigan avenue from Randolph Street to Chicago Avenue, as well as along the entire north side of the River, and eventually throughout the city.

From the Reconstruction Platform of the Chicago Plan Commission, addressed to his Honor the Mayor and the City Council of Chicago, I quote the following paragraph:

"There is eloquence in stone and steel; there is inspiration in good architecture; there is character-building in artistic and good surroundings. Our city as our larger home does much to mould our character. Unknown and unrealized by us the silent forces of our environment are working upon us

and upon each of our fellows. Chicago has a good citizenry—a patriotic citizenry—it is proud of its citizens and its citizens are proud of their city. They know that attractive development and good citizenship go hand in hand and they want to see their city made the best it can be made."

Not only should our art museums receive the widest possible support, both public and private, but art should become a part of our daily life, which could be accomplished by adorning our parks and public places and buildings with originals and copies of the masterpieces of sculpture of all times. Thus could be created an atmosphere, now lacking, which would stimulate an interest in art, inspire latent genius, and ultimately bring out the best there is in the spiritual forces of our nation.

To maintain the strength and virility of the people, it has become imperative the world over immediately to inaugurate and speedily carry out hygienic, economic, and humanitarian projects. We could afford to spend billions for war: why not millions for peace and contentment? The war taught us many lessons, but none was greater than the result obtained by unity of action. Nation-wide unity of action in upbuilding our great country will lead to a patriotic devotion to it that will make of us a people both prosperous and happy.

[On account of lack of space the articles by Jens Jensen and Dwight H. Perkins on the Parks, Playgrounds and Forest Preserves, of Chicago, and of Cook County, have been reserved for a later number, when Mr. Jensen will discuss Landscape Art in its relation to the Park System.]

ARCHITECTURE IN CHICAGO

By THOMAS E. TALLMADGE, A. I. A.

WHEN a history of Architecture in the United States shall have been written, it will be found that Chicago, synonymous in many minds with materialism, has been more potent in the development of architecture in this country than any other City.

FIRST: She was the mother of the skyscraper, whose steel skeletons and cliff-like forms have filled our urban scenery with canyons and mountain ranges.

SECOND: She furnished the site and her sons directed the great World's Columbian Exposition, an artistic expression which, in our architectural history, ended one epoch and began another.

THIRD: She alone has had the courage to offer to a suspicious and highly skeptical world an American style.

Architectural history in Chicago did not begin until long after that fair flower which we call the Colonial Style had been laid away and for the time forgotten. When Chicago was fighting for her life in the black mud bogs of the Thirties, the style known as the Greek Revival was in high favor. The columns of the Parthenon and of the Erechtheon were resurrected to express the ideals of a new democracy, and the acanthus bloomed again on the prairies of Illinois and on the shores of Lake Michigan. These buildings, for the most part of wood, with their Greek porticoes and Roman domes, have almost all disappeared, chiefly in the great conflagration of 1872.

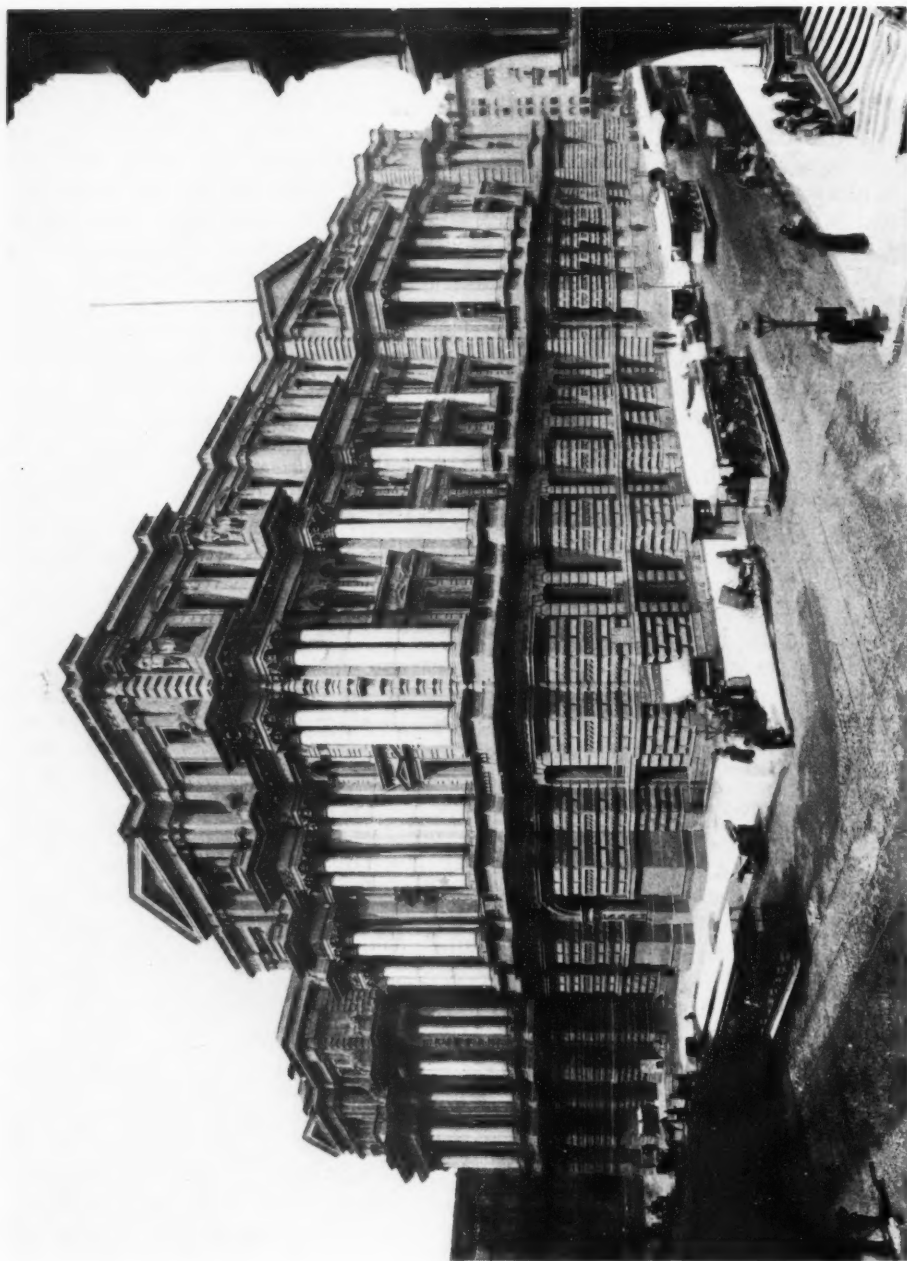
The Classic Revival, dignified if somewhat pompous and illogical, in its turn fell a victim to the caprice of

fashion, and just before the Civil War appeared a new mode. This curious mixture of mansard roofs, of wax flowers, of hoop skirts, of Dundreary whiskers, of English Gothic tracery, of cast iron deer, I am calling here for the first time the Parvenue Style.

The plague continued in Chicago for thirty years or more, and the Phoenix that rose from its ashes in '72 was the same ugly bird it was before. There are many examples of this Parvenue Style still standing in decayed splendor, the Palmer House, for instance, and the Board of Trade, while the most outstanding examples were the old County Building and the City Hall, destroyed some fourteen years ago.

William Morris in England and H. H. Richardson in the United States were the knights that overthrew this dragon of bad taste. Richardson's Romanesque Revival spread over the entire country in the '80's. We have many noble examples from Richardson's own hand, such as the Field Wholesale Building, the Chicago Club, the MacVeagh house. By some of his brilliant young disciples were the Rookery, the Woman's Temple, the Monadnock Block, all by Burnham & Root. The Auditorium by Adler & Sullivan, and the Higgenbotham House by Henry Whitehouse.

In the midst of the Romanesque Revival came the invention of the high speed passenger elevator and the skeleton steel frame. The Tacoma Building on La Salle and Madison Streets by Holabird & Roche is the first skeleton steel frame building in the world, and consequently is one of the most important architectural monuments in



The Old City Hall and County Building, now destroyed. A building closely following in its detail the Opera House in Paris—an example of the "Parvenue Period," not lacking, however, elements of grandeur and picturesqueness.



Transportation Building, East Entrance. World's Columbian Exposition. The great work of Louis H. Sullivan. Critics, especially those from abroad, saw in these rainbow arches the promise of an American Style

this country. It revolutionized the building of many storied structures. Its ornament, you might note, is in the Romanesque style.

In 1893 came the World's Fair. Its classic peristyles and measured beauty gave the coupe de grace to the already tottering Romantic movement inaugurated by Richardson. Its overwhelming beauty turned a nation's eyes back to Greece, Rome and the Renaissance, and it officially opened the architectural epoch in which we now live, an epoch of Artistic Eclecticism.

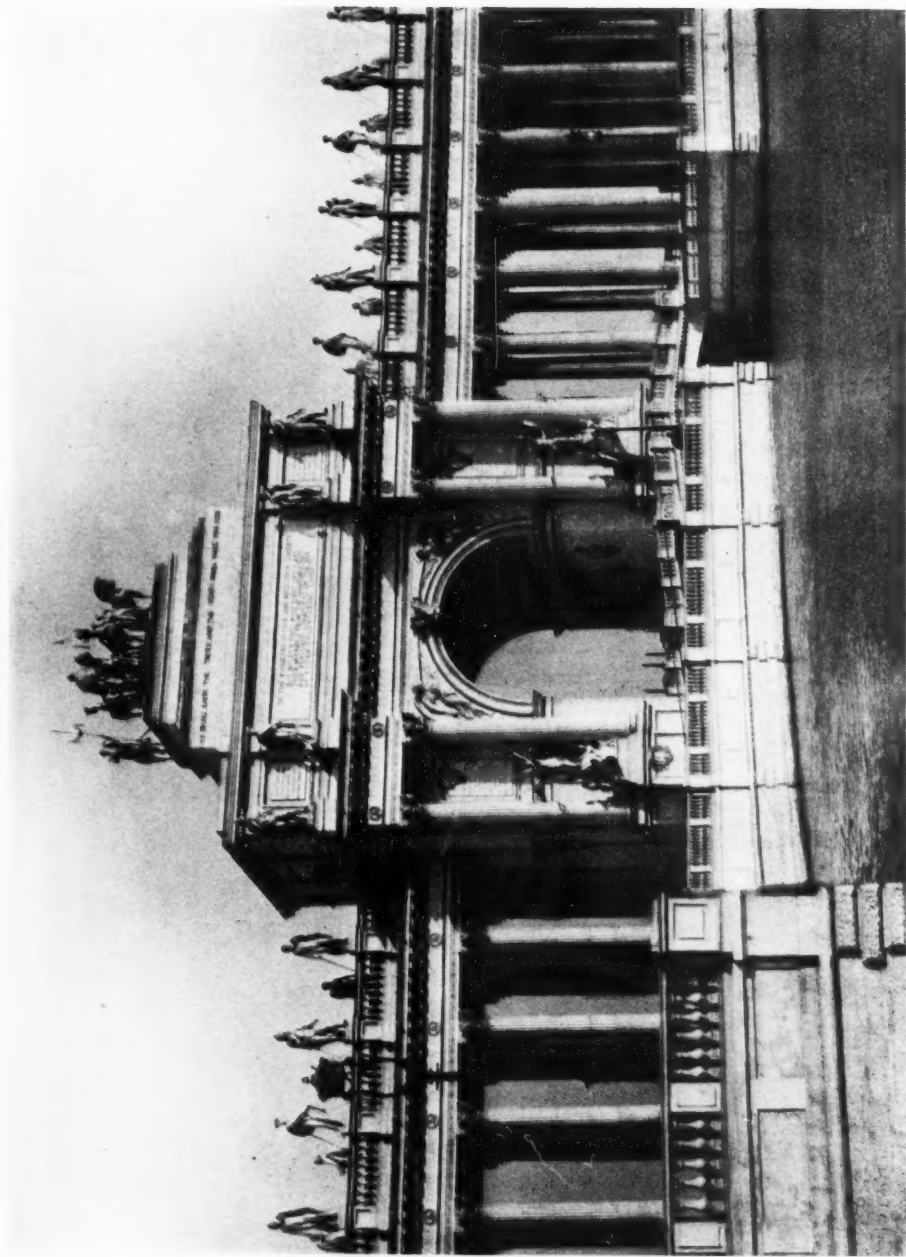
The Fine Arts Building from the magic hand of Charles Atwood, was the most beautiful building of the Exposition, and Daniel Burnham has

said the most beautiful building in the world. It stands now beautiful in its ruin, which is the final test of beauty. A Damoclean pick and shovel hang over its exquisite head, and a year from now unless Chicago raises the money to restore and maintain it, we will stare at an ugly wound in the earth, and curse the day that we allowed our loveliest flower of architecture to be uprooted and destroyed.

The "World's Fair" is still with us in the presence of its offspring. Its larger, healthier and vastly more popular child is our present Architectural Eclecticism. In this frame of mind our buildings may be of any style, though some adaptation of the Italian Renais-



The Tacoma Building. A Milestone in American architecture. The first building in the world of skeleton
steel construction
Holabird and Roche, Architects.



The Court of Honor, World's Fair 1893. The architectural dream in plaster that killed Romanticism and the Romanesque Revival and established our present period of eclecticism, based for the most part on European precedent.



The Famous Potter-Palmer Castle. An example of the Romantic style built on Lake Shore Drive, Chicago. Henry Ives Cobb, Architect.



Auditorium Hotel.

The "Palazzo Vecchio" of Chicago—Designed by Louis H. Sullivan in the Romanesque style.

sance is the favorite. Most of the great buildings since the World's Fair express this new found right to choose and ability to execute in any style. The Gas Building, The Art Institute, The Field Museum, The Continental and Commercial Bank, The Wrigley Building, are classic in style. The University Club, the Harper Memorial, the Fourth Presbyterian Church, are Gothic. The Monroe Building and the Crerar Library are Italian Romanesque. However much such an eclecticism may lack conviction and unity of purpose, it certainly adds variety and piquancy to our architectural ensemble, and technically it reaches a high level of excellence in its individual expression.

The other child of the World's Fair,

wan and feeble as yet, is our creative movement, sometimes called the Chicago School; a direct attempt to found an American Style by an expression in architecture of the relations of form and function, a recognition of materials employed and the use of indigenous forms for ornament. It owes its existence to the genius of Louis Sullivan, whose Transportation Building at the World's Fair marks its first appearance, and whose Gage Building is the most logical expression that the skeleton steel frame building has ever received.

Chicago's interesting past is but the period of her youth and tutelage. She stands on the threshold of a glorious maturity. The completion of her boulevard link will bring in its train a series



The Peoples Gas Building—a brilliant example of modern eclecticism. The Roman detail forms an interesting texture. The first story granite columns are a solecism—they support nothing but themselves. *Graham-Anderson, Probst and White, Architects.*



University Club and Monroe Building, the former Gothic in style, the latter Italian Romanesque.

of magnificent buildings of which the Wrigley, nearing completion, is the first; the consummation of the Grant Park and South Park outer boulevard plans will give her the most beautiful

approach and setting in the world, and the next generation will see the City stretch in an almost unbroken line along the shore of Lake Michigan from Indiana to Wisconsin.



THE MONUMENTS OF CHICAGO

By LORADO TAFT.

CHICAGO'S sculptured memorials are comparatively few but are already sufficient to mark the changing tastes of a primitive, sturdy people. Something like the waves of our great inland sea which build and destroy, the incessant surge of the years has begun to leave upon Lake Michigan's sandy shores its records of western enthusiasms.

Such records are of profound significance. Sculpture is a difficult and expensive craft; monuments are not erected by a community without good and sufficient reason. How unfailingly expressive they are of their time—how unerringly they mark the average of culture! It cannot be said as of Grecian art that our sculpture and architecture embody the ideals of the people, for on these lines we have as yet no ideals at all; it is their absence which is vividly suggested by our early monuments.

Nothing for instance could be more representative of the fashion of its day than the Douglas monument at the lake end of 39th Street. When in 1861 Stephen A. Douglas died in Chicago, his fellow citizens promptly undertook the erection of a suitable memorial. The result, the work of the pioneer sculptor Leonard Volk, marks the location of the Douglas home. The passengers of the Illinois Central express trains catch a glimpse of a high shaft from the top of which the incredibly short and yet more foreshortened "Little Giant" looks down upon the metropolis which he helped to create. Four low-seated bronze women of non-committal aspect occupy the

corners of the pedestal. Who they are no one asks.

Remote as is this work of another century, one pauses to thank its creator for reminding our fathers that there was such a thing as sculpture. His was not an easy task but it had its reward. His bust of the living Lincoln is of inestimable value. His statue of Lincoln in the capital at Springfield may have furnished the motif for our great "Lincoln," standing before the chair of state.

I shall not attempt to trace our progress through the years. A chronological catalogue of our sculpture would be of little public interest. To those unprivileged to live in our modest town the subject "Monuments of Chicago" connotes just one work and to this I gladly turn.

It was in 1887 that Augustus Saint-Gaudens' "Lincoln" came to dwell among us.* Its welcome was enthusiastic although we did not at first realize how precious a treasure was ours. Then we began to hear it proclaimed the finest portrait statue in America. So the critics have told us—and we like to think it so today. The standard of the nation's monuments has been vastly raised in these thirty-four years but this figure is yet to be surpassed. It was a labor of reverent love upon which the master expended much time and study. As in many of his greatest achievements he enjoyed in this case the collaboration of Stanford White, with the result that the setting is in perfect taste and perfect harmony with its surroundings. It is well placed. The monument is no "accident" in the

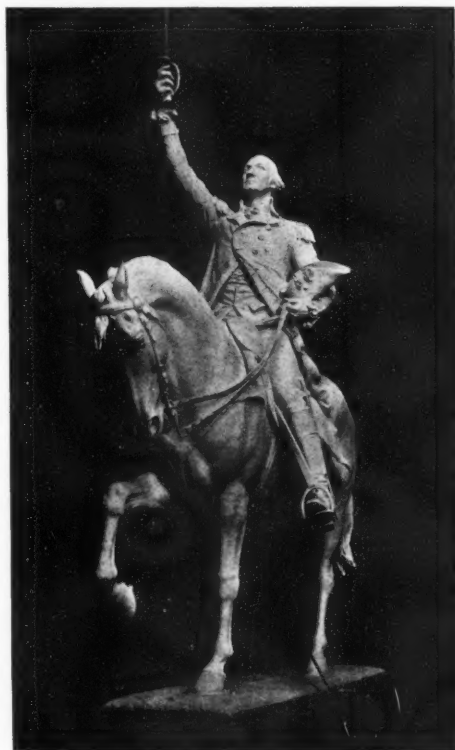
* See Frontispiece.

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park; its location was carefully considered and broad roads converge to it. The wide platform and long, low granite steps, flanked with bronze globes, are in themselves impressive. The curving walls have a generous sweep of sixty feet and bear, in the perfection of Saint-Gaudens' lettering, these two utterances of the martyred president: "With malice toward none, with charity for all, with firmness in the right as God gives us to know the right, let us strive on," and "Let us have faith that right makes might, and in that faith let us to the end dare to do our duty as we understand it."

The massive block on which the figure stands is raised so little above the height of the wall that at a distance the various members work together for a solidity of effect, one might almost say an inevitableness of structure, which is rare indeed in the monumental architecture of this country. From the side the bold separation of figure and chair may appear at first odd and even unpleasant, but one soon becomes accustomed to it. From the front, the cooperation of the mass and lines of the chair is very grateful to the eye, especially at a distance where the silhouette of the slender unaided statue would be meagre. It gives the volume and the "color" which the old-time sculptors sought to gain by hanging cloaks on their figures and by piling improbable accessories about them. Upon nearer approach the chair fades out of focus; the magnificent head holds the entire attention.

How fine this work is my poor pen could never tell you; I turn with gratitude to Mrs. Van Rensselaer who years ago expressed her admiration in the following eloquent words: "The pose is simple, natural, individually characteristic—as far removed from the con-



"George Washington" (front view) by Daniel C. French and Edward R. Potter. Presented to France by D. A. R. Copy in Washington Park, Chicago.

ventionally dramatic or 'sculpturesque' as from the baldly commonplace. Neither physical facts nor facts of costume are palliated or adorned . . . and the figure is idealized only by refinement and breadth and vigor in treatment. . . . This 'Lincoln,' with his firmly planted feet, his erect body, and his squared shoulders, stands as a man accustomed to face the people and sway them at his will, while the slightly drooped head and the quiet, yet not passive, hands express the meditateness, the self-control, the conscientiousness of the philosopher who reflected well before he

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Abraham Lincoln, "The Rail Splitter" by Charles J. Mulligan, in Garfield Park.

spoke, of the moralist who realized to the full the responsibilities of utterance. The dignity of the man and his simplicity; his strength, his inflexibility and his tenderness; his goodness and his courage; his intellectual confidence and his humility of soul; the poetic cast of his thought, the homely rigor of his manner, and the underlying sadness of his spirit,—all these may be read in the wonderfully real yet ideal portrait which the sculptor has created."

I feel strongly today, as I have written in the past, that the value of so high an example of the monumental art can scarcely be overestimated. Its workmanship will be a canon and a guide for generations of sculptors to come; the serene dignity of the conception has already had its marked influence on the side of gravity and distinction in public works. Strange, is it not, that this quiet figure which lifts not a hand nor even looks at you, should have within it a power to thrill which is denied the most dramatic works planned expressly for emotional appeal!

Already a generation of men have lived and departed since that statue was erected in Lincoln Park. Continue to come and go they will, like the surf which curls about a mighty cliff. *He* remains unchanged. Wonderful the genius which so charged with emotion this bronze that it gives forth today of a potency undiminished by the years—enhanced, rather, by accumulating associations! Of it might one well say as did Lowell at Chartres: "Be reverent, ye who flit and are forgot, of faith so nobly realized as this."

Besides the "Lincoln" which welcomes to the park and is so grandly and overpoweringly the genius of the place, there are two or three other admirable works most fittingly bestowed—apparitions which one does not resent

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amid the shrubbery and trees. "The Signal of Peace" by Cyrus Dallin, was, if I remember right, the earliest of that impressive series of quiet Indian figures upon patient horses which has culminated in the masterly "Appeal to the Great Spirit" of Boston. Rodin used to tell us that his task was "to find the latent heroic in everyday actions"; Mr. Dallin finds it without difficulty in his favorite subjects and our cities are enriched through his sympathetic interpretations. Another echo of primitive life we find in the group called "The Alarm." My old-time friend John J. Boyle, while still a student in Paris received from the late Martin Ryerson an order for a memorial to the Ottawa Indians; the result was the massive and thoroughly admirable composition which we illustrate, a work which the eager sculptor never surpassed in his too-brief career.

Related likewise to the story of other days and happily placed in the edge of the park, at the head of La Salle Avenue, is the statue of the intrepid *Sieur de La Salle*, one of the earliest of our distinguished visitors. This work by Jacques Lalaine, a Belgian sculptor, is suavely modeled and in spite of the elevation of the right foot upon a high stone, with resultant square angles in the silhouette, is a sufficiently dignified presentment.

Our equestrian statue of General Grant by Louis Rebisso is perched upon a nondescript pile of masonry which rests in turn upon a bridge. The sculpture harmonizes with the architecture in its complete absence of artistic distinction. However, despite the fact that we look in vain for felicities of modeling and that never in the world would this bronze "make the heart leap as to a war chant," the figure is without question that of the silent hero of the



Statue of the Republic, erected in Jackson Park, Chicago. By Daniel Chester French.

Appomattox. General Fred Grant once told me that it was to his mind the most satisfactory portrait of his father in existence.

In Leonard Crunelle's "Governor Oglesby" we have a statue worthy to be in the same park with Saint Gaudens' "Lincoln." The sincerity and power of this work are instantly apparent. The physical adequacy of the fine old leader,

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Miner and Child, By Charles J. Mulligan,
Humboldt Park, Chicago.

his bonhomie and his homely grace are completely realized in a figure which is sculptural by first intention. Gutzon Borglum in his statue of Governor Altgeld—another public man of marked individuality—has followed an opposite method, summarizing his theme in a sketchy mass which however pleasingly facile in treatment lacks the qualities of incisive characterization. The unmistakable features and picturesque garb of Benjamin Franklin mark a competent work by Richard M. Parke. Its silhouette is not an unpleasant one against the sky.

A seated "Shakespeare" is one of the best achievements of that cultivated sculptor, William Ordway Partridge,

and receives annual homage from the school children of Chicago. Here, too, is a bust of Beethoven by John Gelert and a statue of Hans Christian Andersen from the same conscientious artist. To most people it is a surprise to learn what manner of man was the great story-teller. Gelert shows him seated in formal, long-tailed coat amid his swans, ascetic and dreary in face and form. Gherardi's "Garibaldi" has always been a little uncertain as to his center of gravity, but is a thoughtful and sincere characterization.

Of this statue as of most of these effigies, foreigners and governors alike, and particularly of the dentist glorified by Frederick Hibbard, one asks in perplexity, Why are they here? The one spot on the North side where one hopes to find a glimpse of nature, the joy of flowers and trees, is encumbered with metal coats and trousers. Every eligible site and vista culminates in something which you do not wish to see. The impulse to erect memorials is worthy and indeed irrepressible, but why not put the formal bronzes in formal places, along avenues and against buildings—anywhere but here where greensward and sky-line are so infinitely precious?

The same mistake has been made in our West side parks. Instead of works of imagination and themes harmonious with sylvan beauty we find there another petrified congress of nations, a sculptural card-index of the peoples represented in Chicago's mighty melting pot. From his pedestal Alexander von Humboldt beams upon Kosciuszko's prancing steed, the while Leif Ericson and stodgy Fritz Reuter exchange the time of day. Robert Burns—in the form of the stock figure to be seen in Milwaukee, Denver and way-stations—waves distant greetings to Bohemia's

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vehement representative, Karel Havlicek, whose uplifted arm is usually adorned with a series of wreaths. They are all very much at home; all are welcome in Chicago, but the parks would be better without them and their own dignity would be enhanced by a more formal setting. That was a true word spoken by the Municipal Art Commission of New York: "Most of our monuments look as if they had been carried about by some giant and dropped wherever he happened to be when he became fatigued." The casual way in which memorials are planted in our parks is a fault to be corrected; it will be when they are not permitted there at all.

Very appropriate on the other hand are Crunelle's four youthful figures at the corners of the Rose Garden pool in Humboldt Park, and the small bronzes by French and Potter. The last named were made from the working models of certain admirable groups of the Columbian Exposition and while hardly large enough to satisfy the eye in their present location are among the finest of our possession.

I quite forgot in my enthusiasm to tell you who did all of these brave works. The "Chicago City Manual", conveniently at hand, is rich in misinformation. Perhaps we can straighten some of it out. "Humboldt" is attributed, we hope correctly, to F. Garling, of somewhere, who may however, have been the bronze founder. "Kosciusko" was modeled in Chicago by the Polish sculptor, Casimir Chodinski. "Ericson," the book tells us, was made by "Asbor Joranson," which is a neat camouflage for our Chicago sculptor, Sigvald Asbjørnsen. I like best what we are told about honest "Fritz Reuter:" "Franz Reuter, bronze, by Gegossen von Ch. Lens, Nurnberg!"



The Alarm, by John J. Boyle, Lincoln Park, Chicago.

How is that for an official publication of "the sixth largest German city"? If your German is rusty just ask some scholarly friend who "Gegossen" was!

"Burns" is by the clever Edinburgh sculptor, W. Grant Stevenson; and the strenuous "Havlicek," a really admirable piece of modeling, is by Joseph Strachovsky of Prague.

Charles J. Mulligan, an enthusiastic and most likable young Irishman, devoted himself with untiring zeal to the adornment of the great West side. Its park system offers a series of works from his untiring hand. He never was adequately paid and most of these monuments bear unhappy evidence of the haste in which they were conceived

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and executed. At the time of his death Mr. Mulligan had orders which would have enabled him to demonstrate the talent which he possessed, but his hand was suddenly stayed. It does not seem quite fair. Among his productions may be mentioned the "President McKinley" in McKinley Park; "Fourth of July Fountain," Independence Square; Colonel Finerty Memorial and "The Rail-splitter" (Lincoln) in Garfield Park; "The Miner and Child" in Humboldt Park.

A monument on the west side which is not to be overlooked is the Illinois Centennial Memorial, a stately column designed by Henry Bacon and happily decorated by Evelyn Longman. The reliefs at the base and the conventional eagle which crowns this chaste tribute, are exquisitely carved in mellow Tennessee marble.

In Union Park, we are told by our invaluable "Manual," we shall find "Carter H. Harrison, stone, by W. Grant Stephenson" which to the informed means that the portrait of our picturesque World's Fair mayor is in bronze and by Frederick K. Hibbard of Chicago. It is one of Hibbard's early works but remains one of his best, a simple dignified figure. The next item in our guide is "Policeman's Monument, bronze by J. Gilbert, erected after the Haymarket riot, with the legend, 'In the name of the People I command Peace,'" which is all right excepting the fact that this inexorable representative of the law was made by our old-time friend John Gelert.

The Park Commissioners of the South Side have from the first held a different view regarding portrait statues in their domain. All wistful candidates have been shown the door and with this tradition well established it is as easy now to keep them out as it is easy for

them to crowd into the other parks of the city. Perhaps it was the weird "Drexel" at the head of Drexel Avenue which saved the day. This Unknown, perched on his queer fountain, was an inheritance from a forgotten past; having tried him they will have no other. Sculpture is not entirely banished however; Washington Park is made significant by a copy of that fine equestrian "Washington" which the Daughters of the Revolution presented to France, the work of those two masters, Daniel C. French and Edward C. Potter. Wrote Wm. A. Coffin of it: "Washington, in Mr. French's statue, is represented as taking command of the army at Cambridge, dedicating his sword to the service of his country, and appealing to Heaven for the justice of his cause. With the head thrown slightly backward, the figure holds with the left hand and arm the military hat and the bridle reins, and, the other arm being extended perpendicularly, the right hand holds the sword exactly upright. The pose is heroic and dramatic. The spirit of the motive is admirably expressed in the action of the figure, and the head is noble and commanding in aspect." It may be said that the Father of His Country looks just as noble at the entrance of Washington Park as he does in the Parisian "Place."

Another appropriate work, to be found in Jackson Park, is the one sculptural record of the Columbian Exposition. Dominant among the ivory palaces of the White City stood the majestic golden figure of the "Republic." I admired greatly that monumental creation and wrote my enjoyment of it in a book, but here is no space to quote. The original was some sixty feet high; we now have in permanent material a reduction twenty-four feet

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high, a tiny descendent of the one we loved. It is upon a fine pedestal not too far removed from the vanished Court of Honor and serves to recall past glories.

Returning city-ward one passes at the foot of 18th Street a strange composition which from the train is a mere tangle of bronze figures. It is Carl Rohl-Smith's Indian group commemorating the Fort Dearborn massacre and its great significance lies in the fact that it marks the very spot where the ill-fated caravan met its doom. A conscientious and skilful work, its realism is enjoyed by many.

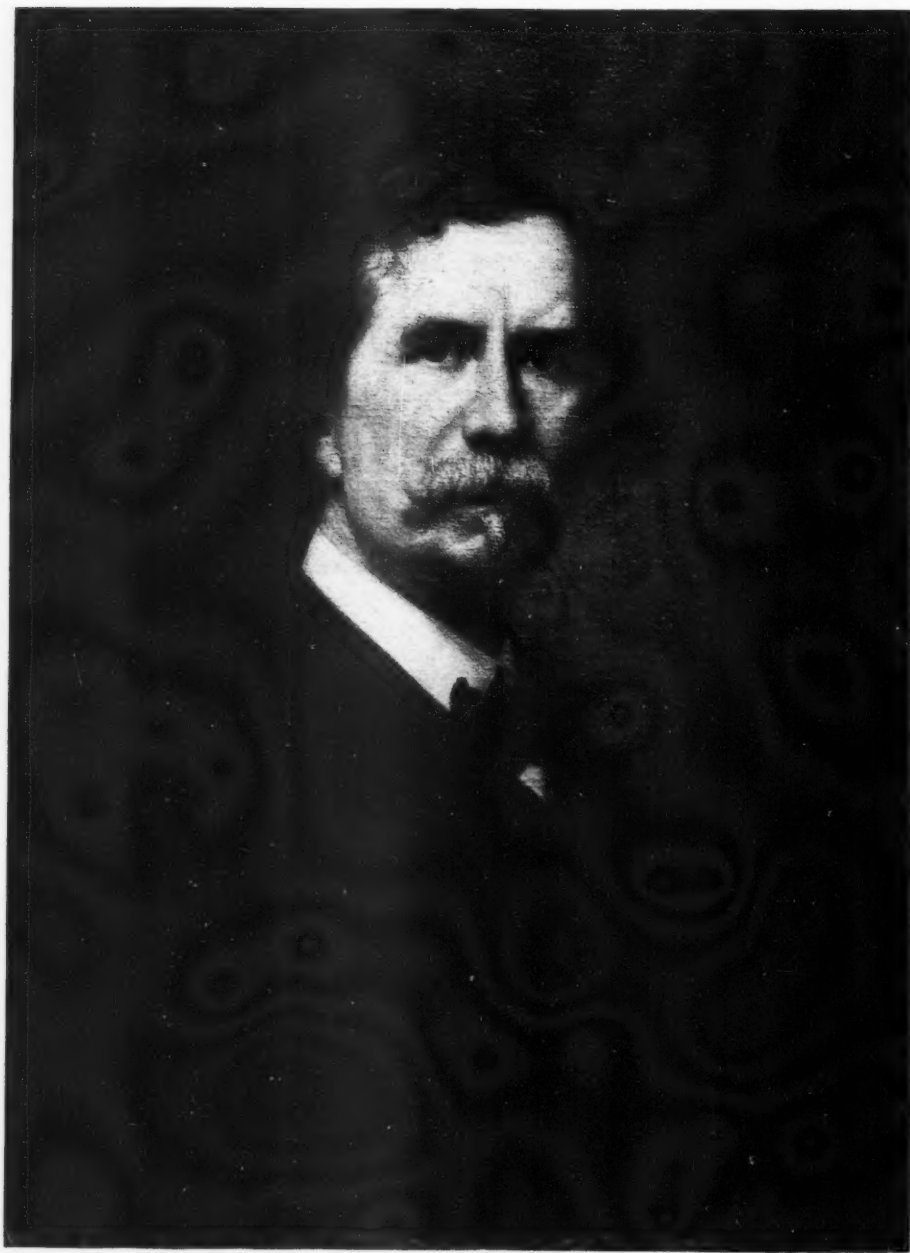
Back to the "Lake Front" once more. We observe upon a considerable artificial elevation the restless silhouette of Saint-Gaudens' "General Logan." The hero is shown bareheaded, grasping a flag which he has seized from a falling color bearer. All is excitement and tension. It is the most agitated of all of Saint-Gaudens' works and is to me the least satisfactory. However, it has the beauty of modeling which never failed our greatest master and Grant Park would be poorer without it.

Some fifteen years ago it was found that Benjamin F. Ferguson, a lumberman of Chicago, had left in his will a large sum as a trust fund, the income of which was to be devoted to the embellishment of the city with statues, fountains and other forms of memorials in commemoration of individuals and historic events. The money carefully invested soon reached the desired amount of one million dollars and its income became available in 1907. The first of these purchases was the writer's "Fountain of the Great Lakes," a group of five figures erected in Grant Park, at the south end of the Art Institute, and dedicated to the memory of Mr. Ferguson himself. The second was a graceful if not robust presentment of Alex-

ander Hamilton by the late Bela L. Pratt of Boston. This bronze stands in Grant Park near Monroe Street and is admirably backed by an architectural setting designed by Charles A. Coolidge of Boston.

The third purchase was the Illinois Centennial Column already referred to. Others promised are a memorial to Marquette to be placed upon a historic site near the Chicago River on the West side; and an elaborate monument to Theodore Thomas, our great musical leader. This work, in exedra form, is already far advanced under the skilful hands of Albin Polasek of this city, and will be one of our most valued possessions. A recent experiment in location on the Michigan Avenue border of Grant Park, opposite Orchestra Hall, was very successful; "Music" personified by a large female figure of unusual beauty was shown standing before an architectural mass of dark granite upon which in almost Egyptian simplicity are to be outlined the forms of Theodore Thomas and his players. To those who have watched the development of the work and who know what those composition silhouettes represented the promise was great.

From month to month we hear of other projects: fountains, decorations of bridges, etc., are being considered. The Ferguson Fund works all the time; its beneficent returns have but begun to appear. Imagine what twenty years will give us—a hundred! In regard to our monuments as well as other things, we reveal Chicago's usual irritating optimism which in spite of disorder and obvious deficiencies persists in proclaiming: "Our Chicago is not what you see, but the city that is to be, the city of destiny!" We behold her wreathed with flowers and begirt with monumental jewels of wonderful artistry.



G. P. A. Healy, Self-portrait. Collection of the Art Institute.

CHICAGO PAINTERS, PAST AND PRESENT

BY RALPH CLARKSON.

TO understand and appreciate the artistic growth of the individual one must place him against the background of the economic, political and social life of his time. A great artist like Michael Angelo becomes more real when we know the conditions that surrounded him during his best creative period, the reign of Julius II. He produced his masterpieces, torn by internal struggles, willing to relinquish his work many times, yet urged on by his patron. He finally completed the Sistine Chapel, convinced that "the times were not in sympathy with art production." How like today! One wonders whether his development was entirely from within, uninfluenced by precedent, or was the culmination of tradition and example. However, Michael Angelo did have before him some of the most beautiful statues of ancient times, as several were uncovered during this period of his sojourn in Rome and he was big enough to profit by their proximity.

Velasquez developed his incomparable art amid political and social distractions. He had duties that would have overwhelmed a weaker spirit, but he was in constant contact with the best examples of the Renaissance which gave him a background and standard that none but a great talent could have surpassed. I am reverting to these artists to call attention to the truth that the work of these geniuses culminated after a long period of growth that had established high standards of craftsmanship and individuality of expression. And now I wish to construct a simple background against which I

can place the work and influence of the painters of the past three score years.

The Art history of Chicago up to the time when G. P. A. Healy was enticed from painting noted personages of Europe in 1855 is practically negligible, but her citizens were then traveling abroad and coming in contact with the cultural influences of art, and they showed sound judgment in inducing a native painter of such talent and success to make a "frontier town," as Chicago was then rated, his temporary home. That they asked him to portray them instead of importing some foreign artist is greatly to their credit. His visit lasted some two years, but it was cut short by the business depression of 1857. He returned from Europe from time to time to paint noted Americans in public life, and eminent Chicagoans, finally coming back with his family, members of which still live here, to pass his remaining years. He died in 1892.

It may be said that the traditions of the art of the City were more or less founded upon the ideals of a mind saturated with the ideas of the early American painters, and it seems most fortunate that its great men during the most critical period of the nation's life should have been portrayed by one thoroughly American in spirit and adequate technically.

Healy, though not native to the State, was given freedom of practice through the patronage of its citizens and he has bequeathed to the country an invaluable heritage of characterizations of many of its greatest statesmen and citizens. It has been the fashion to speak of his work as "overmodeled



La Vacherie, By Chas. Francis Browne

and photographic," yet his best work will stand in the first rank with his contemporaries.

No progress was made in the civil war period, and the foundation for all that the present day holds may be said to have been laid in 1866, when a group of earnest artists founded the Academy of Design.

The year previous the Crosby Opera House, intended to be the home of the arts, and planned to surpass anything in the West in architectural beauty, was opened at the end of the week on which Lincoln was assassinated, but from the first it was a financial failure. Soon after the "Crosby Art Association" was formed and an arrangement was made to dispose of the Art treasures, and the Opera House itself, by lottery.

This article is not especially con-

cerned with this venture, except as it was the first home of the Arts, the place where the Academy of Design held its exhibitions and where, in the lottery, a number of important pictures were drawn, "including the masterpiece of the collection, 'The Yosemite Valley,' by Bierstadt. This building was re-decorated in time to be opened on October 9, 1871, only to be destroyed by the great fire.

I understand also that it was here that the first classes in drawing and painting were held in 1866 under the auspices of the Academy of Design. Chicago was the third city in the country, New York and Philadelphia being the others, to give such instruction.

At this time it was a place of 250,000 inhabitants, and there were those among her citizens who had the audacity to



Geese, By Jesse Arms Botke. Collection of the Art Institute.

predict that "some time in the distant future it would number a million souls." It is almost incredible that there are many who have seen her reach nearly three times that number and who have lived, as mature men, through her entire artistic life.

During the period from the organization of the Academy of Design to the fire of 1871, the success and influence of the society were unusual. The leading American painters exhibited at its shows, and among its members were men already well known and others destined to be among our foremost artists. Leonard Volk was its first president and H. C. Ford, a landscape painter, its vice-president. On the Council was Walter Shirlaw, a Scotchman, who was a copper-plate engraver for the American Bank Note Company,

and who, after studying in Germany, returned to New York, where he became one of the most important of our painters. His work was imaginative, decorative and suave. Associated with him was J. F. Gookins, a thorough American, who made a deep impression upon his students and who was a capable painter, both in landscape and figure. Probably the best known at this time was Henry W. Elkins, who showed in his landscapes, a daring, both in importance of subject and bigness of canvas. His popularity was emphasized by the fact that he looked the typical artist with his long hair and other expected signs of his profession.

D. F. Bigelow painted a most able landscape and remained for many years the highly esteemed dean of his craft, and Theo. Pine executed some import-



Mrs. Charles L. Hutchinson, By Oliver Dennett Grover

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ant portrait groups which show both ability and knowledge. The production in various fields of A. J. Pickering was well known and bought. Frederick S. Church, among the early associates, who afterwards settled in New York, has given to our art a charming, fanciful and decorative note through many years of endeavor, and C. G. Dyer, who, after these early days, lived mostly in Munich, Venice and Paris, has left some worthy pictures. It is interesting to note that a beautiful small portrait of Mrs. Dyer, by Sargent, painted in Venice in 1882, is owned by the Art Institute.

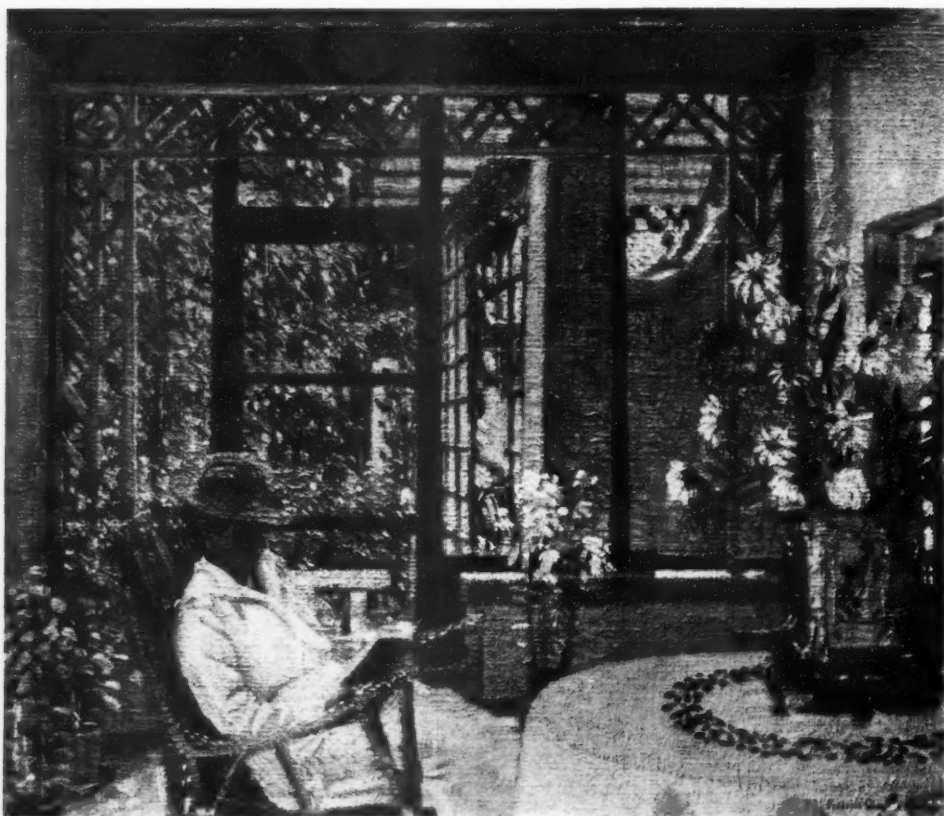
Probably the best portrait painter of his time resident here was Henry Peterson, and J. Antrobus painted an excellent portrait in the Holbein manner. As I look over the names of the members of the Academy of Design of 1868, I notice only one whose beginnings go back to that far-off time and who is still actively at work. C. Pebbles, a portrait painter, has sustained a meritorious reputation during half a century. Joining this group, after service in the Civil War, came Alden F. Brooks, who painted praiseworthy figures and portraits and whose activities still continue. Frank Bromly, a pupil of Elkins, achieved great facility, but died before his talent had matured. The still life of C. P. Ream has been favorably known through many years.

In the exhibitions of the Academy, one recognizes the names of practically all of the leading Americans of the period and can well understand that these early shows aroused an enthusiasm and a patronage that has not been surpassed until quite recently. Of course the fire of 1871 and the panic of 1873 nearly extinguished the art life. The Academy of Design was the outgrowth of a group that worked to-

gether from life and had been managed and controlled entirely by artists. It possessed a valuable charter and had a bright future before it, but the fire swept all hopes away—the calamity proved too great. After an attempt at a revival, lack of funds and want of interest caused bankruptcy. The school continued, except for the interruption caused by the fire, after which it was transferred to the site now occupied by the Chicago Club, where it finally expired. In 1878 a number of wealthy citizens interested in Art matters incorporated the Academy of Fine Arts, and all its possessions, except its charter, passed into their hands. When the Academy of Fine Arts was formed it was located for three years at the corner of State and Monroe Streets, where a school was maintained and occasional exhibitions were given. Then, for a while, it functioned in the old Exposition Building, finally locating on Van Buren Street, and there it remained until the Art Institute was organized and the building at the corner of Michigan Avenue and Van Buren Street constructed in 1882-3.

While this is not the story of the Art Institute, enough must be known of it to show the conditions under which our artists were educated. This new locale on Van Buren Street was really the home of the influences that were to shape the careers of our future artists, and it was fortunate that, at the beginning, there were devoted and superior craftsmen to guide them.

H. F. Spread, was the leading instructor, well grounded in his art, an indefatigable worker, in every instinct and feeling an educator and an artist, and interested in public affairs. He brought to his students enthusiasm and the application needed for their work. By birth and education he was eminent-



The Blue Rafter, by Frederic Clay Bartlett. Collection of Art Institute.

ly English. In portraiture, he painted some admirable heads, and in landscapes, in depicting certain phases of nature, he was true and sympathetic. His fine influence and advice formed the careers of the men who were not only to achieve prominence as artists, but to occupy leading places as teachers. Through his enthusiasm and effort was formed the first Chicago Society of Artists in 1888, which held its weekly meetings in his studio and aided in "the advancement and cultivation of social relations among its members." L. C. Earle was among these early teachers

and for many years, until he moved to the East, was prominent in the Art life of the city, where he left many canvases that show marked ability.

At this period, the early eighties, we begin to have a new state of affairs. The former students are either returning from abroad to take up their profession, or settling in New York, some remaining in Europe. This coming home to America to gain one's living has always been the most trying epoch in an artist's life. He has probably had wonderful years abroad, surrounded by beauty and bohemian freedom, un-



Indians of Taos, New Mexico, By Victor Higgins.

mindful of earning money, and his return to the bald realities of necessity amid an unattractive environment has always been a deep discouragement. The truth about most successful American artists is that they found, on their return, that they must either teach or illustrate, for the demand for their output was limited. So we have the situation of our young men going into fields where the demand for their product was greater. Thus many have sought New York, not to live by painting alone, but by some form of art practice.

In this way we have lost many a talented one, the complete list of which

it would be difficult to compile, but among whom may be named: Douglas Volk, Walter Shirlaw, Carroll Beckwith, Walter Blackman, C. G. Dyer, L. C. Earle, Albert Sterner, George Hitchcock, Robert McCameron, Henry S. Hubbell, Lawrence Mazzanovich, Karl Anderson, Gustave Bauman, Louis Betts, Alson Skinner Clark, Arthur S. Covey, Dean Cornwell, Arthur B. Davies, Helena Dunlap, Will H. Foote, Frederick C. Frieseke, Jules Guerin, Oliver Herford, John C. Johansen, Troy Kinney, Margaret West Kinney, Mabel Key, F. X. and J. C. Leyendecker, Orson Lowell, Fred Dana Marsh, Jean Mc-



Provincetown, Mass., By Pauline Palmer.

Lane (Johansen), Meysa McMein, Ross E. Moffett, Lawton S. Parker, Jane Peterson, Bertha Menzler Peyton, Grace Ravlin, Frederick Richardson, Ralph Holmes, Hovsep T. Pushman, Harriet Blackstone, Frank Werner, Will Howe Foote, Wm. P. Henderson, Chas. Abel Corwin, E. A. Burbank, Mrs. Marshall Clark, Walter Goldbeck, Henry Hutt, Abram Poole, Edgar Payne, Dudley Crafts Watson, W. D. Stevens, Louis Ritman, Chauncey F. Ryder, Gardner Symons, Harry Townsend, Harry Solomon, S. B. Linder, Ruth Townsend, Thos. Wood Stevens, Walter Ufer, William Wendt, J. Laurie Wallace, J. Francis Murphy, Wilson Irvine, Hardesty G. Maratta, Walter Burrigide, Frank Green and Alexander Schilling. It is only sufficient to read this list to

realize that the students of our schools are among the most honored in the larger world of art. Of course Chicago could not keep them, even America has not been, early in their careers, appreciative enough to hold and give them their maximum development, yet many still depend upon this city for their patronage.

Among the very first to return from study abroad, an Illinoisian by birth and one whose art instruction began in the Academy of Design, was Oliver Dennett Grover. At this time, 1884, he had already studied in Munich and, fresh from Duveneck's class in Florence, and the Julian Academy in Paris, impressed himself quickly upon the students of the Art Institute by his vigorous handling of the head and the

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human figure. A portrait of his grandmother, painted about this time, attracted much attention, combining as it did strength with great delicacy and refinement. His work as chief instructor of the Art Institute did much to raise the character of that school. Even his interest in civic work and enthusiasm in building up the art life of a city added to the necessity of earning a livelihood, neither stunted him nor prevented his developing into the high artistic position that he now occupies. Well grounded, as a young man in the fundamentals of his art, he shows what superior craftsmanship can accomplish, for his successes have been nearly equal in the realm of decoration, landscape, scenes of Venice and the Italian lakes and portraiture. Although he has lived much abroad, he has never stayed away long enough to detach himself from the life of the city, but has brought back with him each time, beautiful canvases, new ideas, greater development in his art and an intense desire to be of service.

Numbered among the returning students of the Academy, whose foreign experience had been entirely French was John H. Vanderpoel, who was destined to bring a new note to the school, the emphasis on draftsmanship, and through whose hands were to pass most of the students who have made their fame as artists during the past forty years. He loved form and its analysis and insisted on its careful study, combined with appreciation for the beauty of outline.

The lasting impression that he has left upon those who were fortunate enough to study under him was that of thoroughness, and this of course, implies industry, two things essential to the life and success of the individual as well as of the school. Undoubt-

edly his high standard of achievement and earnest endeavor were inheritances from his Dutch ancestry, and we are fortunate indeed to have had at the beginning of our instructive and constructive period an influence so necessary in laying a firm foundation and so helpful as a tradition.

The next Chicagoan to return and place his talent at the disposal of the Art Institute school was Frederick W. Freer, who at the early age of 17, in 1866, had gone abroad to study in Munich and Paris and who, on his return, had settled in New York, where he won honors in both watercolors and oils, making a decided impression in his paintings of figure and landscape. His admiration for color was great, and he was a thoroughly trained draftsman, who loved the actual use of paint, enjoying both the process and the result and whose stimulus in this direction at this time was most valuable. For more than fifteen years his influence was important in the school, not by aggressive means, but by his helpful professional and personal qualifications.

During this same period an Englishman, Charles E. Boutwood, a student of the Royal Academy in London and later a pupil of Bouguereau and Fleury, one of the organizers of the Chicago Society of Artists in 1888, a fine draftsman, a painter of excellent portraits and genre pictures, was a member of the teaching staff of the Art Institute.

During the period up to the time of the World's Fair, the city was continually exerting an artistic influence that brought forth movements which made possible the success of the Art Institute, the triumph of the Fair and the formation of the "Friends of American Art." The advance of Chicago toward a commanding position in shaping the art of

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the country has been powerful and persistent.

When Chicago was designated as the place in which to hold the celebration commemorating the discovery of America, it was felt by many that it might be a success from a business standpoint, but that it would fail in its large artistic conception. Yet those who doubted that anything epoch-making could come out of the West lived to see a standard set for international expositions that had never been achieved before. Those citizens in control of its destiny were farsighted enough to call to their aid the best talent of the city and placed at the head, men whose visions were worldwide, whose ideals led into the realm of the imagination, and whose power for organization was great enough to make practical their plans for a "Dream City."

For a long time the annual exhibition of works of art had drawn to the Windy City the best and highest things produced by American and foreign painters. During many years agents had selected from studios and salons abroad and in the East the best things to be found, and were so liberal in forwarding and returning the objects solicited that, even in the early days, the exhibitions contained works of the highest quality. It is recalled that Whistler's portrait of his mother and Sargent's *Carmencita*, now masterpieces of the Luxembourg gallery, were brought here. This big generous policy has continued and has not been stultified by the personal likes or dislikes of any individual. On the contrary, the aim has been to place before the public the many phases, "styles" and movements that during the past fifty years the art world has given forth.

In the summer of 1914, we visited the principal countries of Europe, seek-

ing new ideas in the realm of art expression. At the end of the trip, it could truthfully be said that during previous years there had been displayed on the walls of the Art Institute all the achievements and experiments of the various branches of the art of the world. Thus examples of the best and latest had been for years before the eyes of those who could see and appreciate, creating a background against which it was more or less easy to build a venture like the Columbian exposition.

The architectural director, practical in his idealism, surrounded himself with men who could materialize their visions. One does not feel that it is too much to assert that Chicago was the inspiration and impetus needed for the development of decorative painting in America. Of the twelve men known as the "domists," the greater number were awaiting the opportunity that came at this moment, and they made good. Their accomplishment here led to their employment in many national and state buildings and established on a firm basis the perception of beauty that comes from co-operation of painter and architect.

It was the same with sculpture. These far-sighted men, realizing how much external features were enhanced by groups, fountains, bas-reliefs, and symbolic figures, called to their aid many of our sculptors, giving them an opportunity, which made the exterior ensemble a thing of enchantment. The people of this country and the world were given an example of artistic unity that had hardly existed before, a product of the idealism of a distinctly material city.

The reaction from the World's Fair was in appearance distinctly retrograde; yet this was not true, for the level of public interest was much higher and

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soon movements took place that showed how deeply rooted had become the desire to possess art knowledge. Many societies were formed to promote all kinds of artistic endeavor too numerous to write about here. These gave pressure and influence in the right direction. Finally the most important Society of the past quarter of a century came into being, the "Friends of American Art."

From the earliest days of the Academy and the Art Institute schools there have always been women students of exceptional talent. Some, like Annie C. Shaw and Alice Kellogg, were cut off by death when nearing the goal of notable careers. Annie Shaw was greatly influenced by the Barbizon school, which was very much in vogue at that moment, but she gave promise of the development of a strong personal point of view. Her landscapes had freedom of execution and beauty of color. Alice Kellogg possessed an appreciation of character backed by solid technical training that was surpassed by few of the men. She had, added to her schooling here, the advantages of Paris and undoubtedly would have continued to be one of the leaders in our local art circle. Marie Koupal (Lusk), endowed with keen intelligence, talent and application, gave promise of a future second to none of her sex, and Pauline Dohn (Rudolph) had achieved an enviable position in her art when they entered a matrimonial career. Although one may feel in these cases that fine talent has been denied complete expression, yet the power of such individuals may have had its great influence in guiding the taste of many into art channels.

Miss Caroline D. Wade's life has been devoted to the cause of teaching and her pupils have had inculcated in them

the basic principles of art practice, and yet she has, from time to time, shown interesting pictures. Like Alice Kellogg, Martha Baker was taken away at the height of her achievement when she had won general recognition in painting easel pictures and miniatures. In this latter art few have excelled Virginia Reynolds in breadth of treatment and beauty of color. We have been dealing with women, up to now, who for one reason or another have ceased to produce but have held foremost positions in our art world. Had I space I would like to write of those of whose fame we are proud, like M. Jane McLane (Johansen), and whose successes we applaud; but the number of active workers still remaining here is very considerable. Pauline Palmer, whose effervescent personality pervades and enlivens all wherever she appears, expresses herself in spontaneous canvases, be it figure or landscape. The signal honor of being twice made president of the Chicago Society of Artists has been hers. Entirely a product of the School, Anna L. Stacey paints attractive figures and portraits that are in constant demand and show a high degree of technical ability. To develop an individual style is the aim of all painters and its recognition brings added joy to the beholder. This accomplishment is denied the many but not to Jessie Arms Botke whose decorative interpretations possess a charm of detail that does not detract from but rather adds interest to her artistic expression. It is probably fortunate for her many pupils that Ethel Coe devotes so much time to teaching, but we should be much richer artistically if her talent were allowed free rein. Lucie Hartrath paints excellent sunny landscapes and Eugenie F. Glaman depicts faithfully the "home



W. M. R. French, By Louis Betts. Collection of Art Institute.



Ex-Secretary of War J. M. Dickinson, By Ralph Clarkson.
War Department, Washington.

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life" of sheep and cows. Cecil Clark Davis has gained an enviable reputation in portraits of eminent people from Paris to Buenos Aires. Delightful miniatures have come from the hand of Mary Hess Buehr, and Marie Gelon Cameron, an adopted daughter from France, has painted many creditable portraits and genre subjects. The appeal of maternity is found in the well done pictures of Ada Schultz, and Jessie Benton Evans loosely interprets interesting Western wastes. Flora I. Schoenfeld adequately interprets what she considers the modern point of view. The studio of Elizabeth K. Peyraud produces too few canvases when one realizes her ability, and Caroline D. Tyler's miniatures are sympathetic interpretations.

This list of our women painters is by no means complete, containing as it does only some of the names of those seen regularly in our exhibitions, yet it shows how important they are in our art life in numbers and quality. There are a few, like Bertha E. Jaques, who, with distinction and charm in her work, and unusual executive ability, has been the leader in making the Chicago Society of Etchers a pronounced success. Hazel Frazee has designed charming book-covers and decorative illustrations, and there are numerous others who are doing excellent work in different fields of artistic endeavor. The Bohemian Club, in the eighties, and the Palette Club, later, were strong women's organizations. They are now but memories.

The Chicago Society of Artists, formed in 1888, after the Art League and the Western Art Association had outlived their usefulness, eventually subsided into ineffectiveness. It was weakened by members who seceded to organize the Cosmopolitan Club whose

life was neither long nor brilliant and which eventually ran out. A little over twenty years ago a new Chicago Society of Artists came into existence which has continued to grow until its influence has become one of the greatest in the city. Contemporary with it were the Art Association and Municipal Art League, the latter finally absorbing the former. The League has leavened and related large groups of people with art activities and has had a hand in initiating many of the civic beauty movements. Closely related to it in its functions is the Chicago Public School Art Society. It possesses a fine collection of paintings and prints which are loaned in rotation to the various schools and which help to elevate and direct the taste of the thousands of pupils. And there are various Women's Clubs which have their art committees and which hold exhibitions and receptions to give their members contact with what is taking place in the art world.

During this period of formative art life we have been fortunate in some of our writers who have shown sympathy and appreciation of our efforts. A layman, J. Spencer Dickerson, wrote for a long time discriminating and entertaining reviews for various periodicals and he undoubtedly had much influence in guiding the taste of many people. Probably James William Pattison, who was for years the Secretary of the Municipal Art League, helped materially by his kindly and effective criticism. He was an artist of ability and a fluent writer and talker. While sympathetic with all ideas his convictions were grounded in belief in highest craftsmanship. Isabel McDougall of the *Post* appreciated and upheld local accomplishment and Lena McCauley of the same journal has shown a keen understanding of our work

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and the province of the newspaper in art criticism. Harriet Monroe, the editor of "Poetry," for a long period wrote interestingly for various journals and stirred us up with "rough electric shocks."

Some ten years ago Kenyon Cox wrote of another important factor as follows in the New York *Evening Post*, May 3rd, 1911: "The hearty cooperation of all those in any way interested in art is generally facilitated by the existence of another institution, the Cliff Dwellers. Perched upon the top of the Orchestra building, overlooking the lake and almost opposite the Institute, is this artistic and literary Club * * * where, apparently, almost every one who is any one in Chicago may be met on any day but Sunday between twelve and two o'clock. There come the painters, the sculptors, and the architects, the writers and the musicians, and there also come the bankers and the officials of the Institute; there, over the coffee-cups, many a scheme is discussed, and those schemes that survive such discussion are finally launched. If such a club existed in New York it would not be such weary work trying to procure adequate exhibition facilities for the National Academy of Design and the other artistic societies centered in that city. Because such a club exists in Chicago they have the 'Friends of American Art.'"

I have written of those men who were active in the early days before the Columbian Exposition and of whom some have carried on to the present time, and of the women painters before and since, but there are still a number that should be adequately characterized and whose participation in our field of art is important. There is a large body of teachers who have sacrificed something in accepting the vocation

and one finds in them a group that has made their impress not only in the modeling of young art life but in our exhibitions. Charles Francis Browne, a Massachusetts man, came here in 1892, entering into the art life of the city whole heartedly and into companionship with its workers. During the period of his activities he taught in the school, lectured, wrote, and produced landscapes of a high order. The Boston and Philadelphia art schools gave him a basis of craftsmanship to which was added the influence of various trips abroad. Many well designed, tender and richly toned pictures came from his brush. An annual exhibitor in the National Academy of Design, Adam E. Albright, has contributed to the joy of those who love real children at play, sunny and pleasing in their presentation. Karl Buehr, born in Germany, but owing more in his art to France, shows much clever invention, pleasing color, and fine drawing in his figure arrangements, both in and out of doors.

Psychology is not often depicted, yet Wellington J. Reynolds has displayed a number of canvases that exhibit a thorough technique and well illustrate his ideas. Sunlight, with strong contrasts of warm and cold color, appeals to Frederick F. Fursman and F. De-Forrest Schook is happy with delicate, luminous effects, while John W. Norton makes beautiful somber decorations. Albert H. Krehbiel has painted some scholarly decorations and refined landscapes. Walter M. Clute taught and painted well, dying with expectation of greater accomplishments. Mention should be made of Leon Roecker, Walter Sargent, Cornelius Botke, Adolph R. Shultz, Antonin Sterba, A. H. Schmidt, Albert H. Ullrich, Dr. G. E. Colburn, Wm. Clusman, J. Jeffrey

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Grant, L. O. Griffith, Oscar Gross, Beatrice Levy, E. Martin Hennings, Edward J. Holslag, Alfred Juergens, Arvid Nyholm, Fred V. Poole and Allan E. Philbrick, as constant contributors and upholders of our exhibitions.

A native son, Frederic Clay Bartlett, has gone far in developing a distinctly personal expression of artistic beauty and Frederic M. Grant has opened up a delightful field of decorative imaginings. Frank V. Dudley makes the picturesqueness of the Dunes sympathetically alluring in its various seasons. Etching and painting are equally successful in the handling of Charles W. Dahlgreen, and Carl R. Kraft is achieving reputation through landscapes of a highly meritorious quality. Rudolph Ingerle depicts with appreciative insight the hills and dales of the Ozarks. It is through the doors of the Palette and Chisel Club that many of these men have come out into larger fields and it should be counted one of the big influences in assisting and shaping the careers of our artists.

For years Edgar S. Cameron has contributed pictures of undoubted merit to our exhibitions and has painted a number of successful decorations. That John F. Stacey teaches more than he paints is our loss, for he knows his craft. Victor Higgins' art has developed into a synthetic rendering in lovely color arrangements of New Mexico subjects. Between illustrating and teaching Allan St. John finds time to execute some clever canvases.

The art impetus is so strong that several of our business men have achieved prominence enough to be made professional members of our art societies and are among the regular exhibitors. They are Edward B. Butler, Charles H. Dewey and Wallace DeWolf. Recently the Business Men's

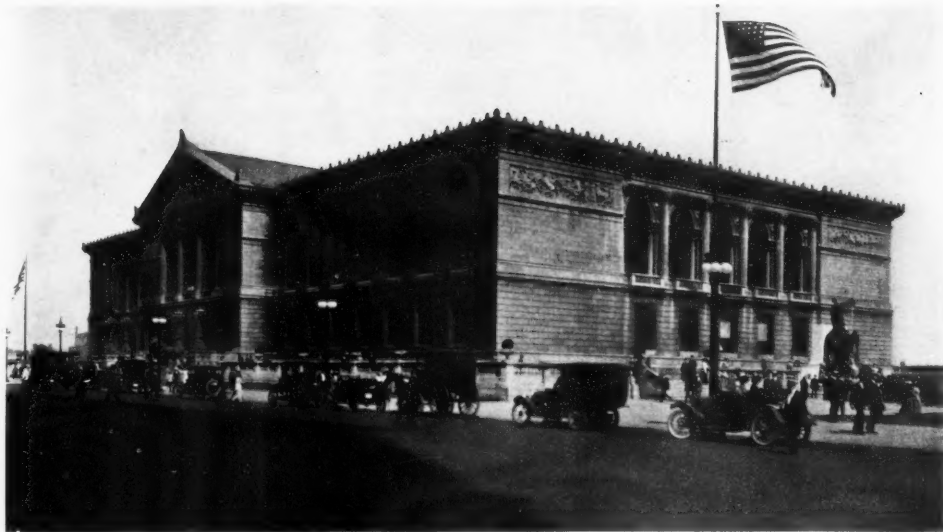
Art Club has been organized with some fifty members where regular students' work goes on.

The Commission for the Encouragement of Local Art to purchase works of art to be placed in the City Hall, the public schools and other public buildings of the city was the creation of Mayor Harrison who has always been a sympathetic and knowing friend in aesthetic matters. The Arts Club, during the social season, holds frequent and varied exhibitions.

In this article I have not attempted to give even the names of many that might well be included nor have I written about those who no longer consider Chicago their home. Some of these return from time to time to exhibit or execute commissions. In most cases the mere mention of their names would be enough to recall their successes. I think I have shown how alive we are and that we have been most vital in the development and life of American art. I believe that the advancement of today would not exist upon the high plane that it does had it not been for the deep-rooted idealism of the West that nurtured Lincoln. Our art schools are founded upon ideas that seek to promote the development of craftsmanship and individuality and they are largely attended. That of the Art Institute alone numbers some 3,000 students each year, who come from all parts of the world. Chicago wishes to stand solidly for the encouragement, development and patronage of American art. As in 1855, when her citizens asked Healy to make this city his home, so today she wants the best that our own art can create. That this hope will eventually be fulfilled there is no doubt since the organization of the Friends of American Art, whose function is to that end.



Overlooking the Grand Staircase, Art Institute of Chicago.



West Front Art Institute of Chicago.

THE ART INSTITUTE OF CHICAGO

By CLARENCE A. HOUGH

THE Art Institute of Chicago was incorporated on May 24, 1879, "for the founding and maintenance of schools of art and design, the formation and exhibition of art collections" and, with the still wider purpose of cultivating and extending knowledge and appreciation of the fine arts.

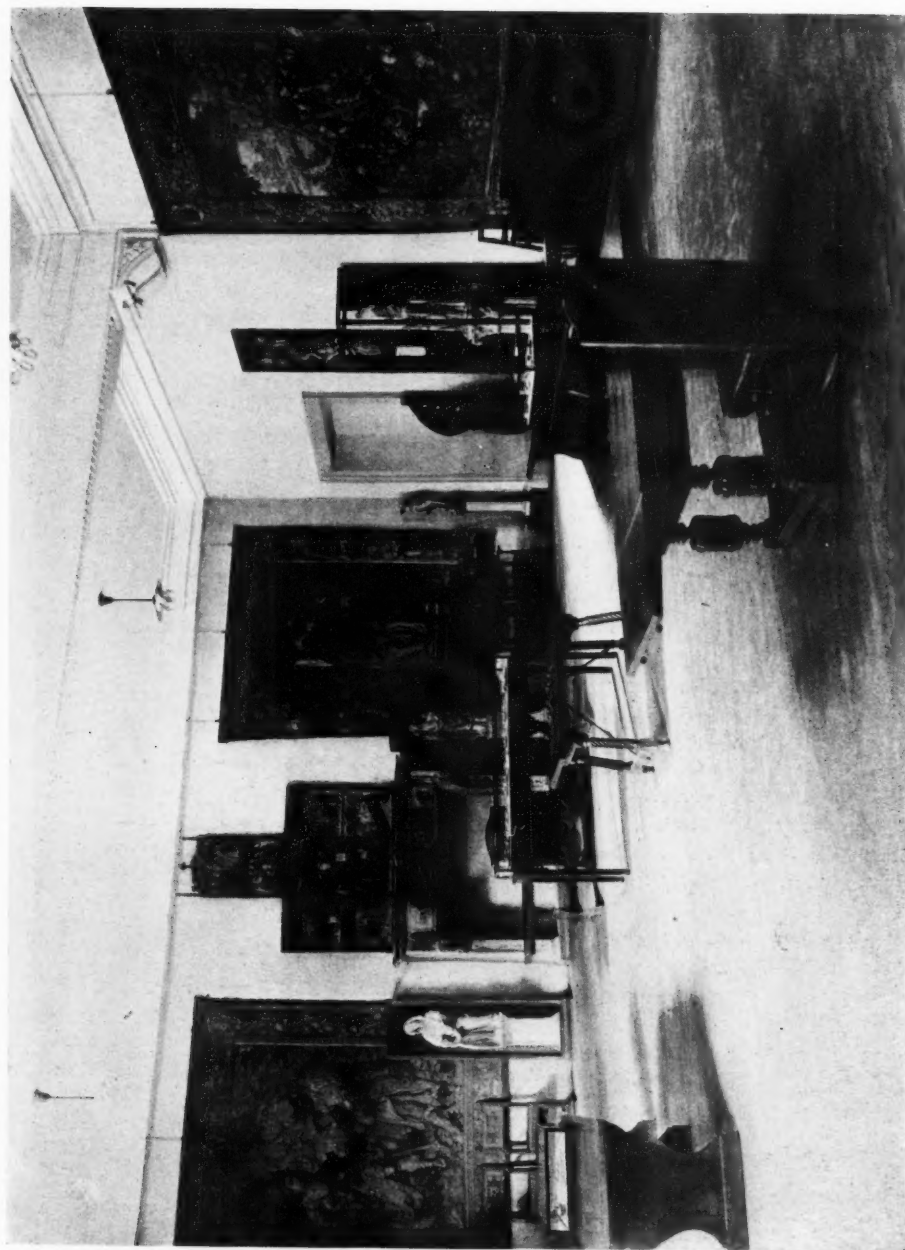
While the Institute was, in a measure, the outgrowth of previous art impulses or associations in Chicago yet it possessed an immediate individuality that distinguished it at once from all former organizations. For several years following its incorporation in '79, its possessions, visitors and art school were cared for in modest rented quarters in the business heart of the city. Interest in the institution grew with remarkable rapidity and a corresponding expansion

followed quickly. In less than four years the Institute opened its own building on Van Buren Street and within the next half decade erected an addition and then added the adjoining fine four-story stone Romanesque building on Michigan Boulevard at the corner of Van Buren Street, the present home of the Chicago Club.

The next event of consequence, and the one which first gave the Art Institute international importance, was the purchase in 1890 of fifteen of the choicest Old Dutch Masters from the famous collection of the Princess Demidoff of Florence. These paintings, with other important canvasses of their school, now hang in the Charles Lawrence Hutchinson Gallery of Old Masters. This gallery has been named in honor of Mr. Hutchinson, who has



A temporary exhibition at the Art Institute. Garden plans and embellishments.



A portion of the collection presented to the Art Institute by the Antiquarian Society.



Room of the Jacobean Period, in the Art Institute. Gift of the children of Mr. and Mrs. E. Buckingham

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been the president of the Institute for nearly forty years. Rembrandt, Rubens, Van Dyck, Hals, Hobbema, Van Ostade, Ter Borch, Jan Steen, Teniers, Ruysdael, Van de Velde and other masters are finely represented in this gallery.

The next step of importance in the history of the Institute followed soon and was closely connected with the Chicago World's Fair of 1893. There was a general sentiment in Chicago that some permanent building should be erected in connection with the Fair which should remain as a memorial of the great exposition. This sentiment soon crystallized into the proposition that there should be an art temple on the Lake Front, and that this structure, at the close of the Fair, should become the permanent home of the Art Institute. By a three party agreement between the City of Chicago, the directors of the World's Fair and the Trustees of the Art Institute, the city granted the use of 400 feet of frontage on Michigan Boulevard at the foot of Adams Street on which a building should be erected at the expense of the Art Institute and the World's Fair, the former to bear the greater part of the cost, the latter to have the use of the building for the World's Congresses, and the Institute to have permanent possession and occupancy after the termination of the Fair. The principal condition of occupancy by the Art Institute, as defined in the agreement, was that the museum should be free to the public on Wednesdays, Saturdays, Sundays and public holidays. Immediately following the close of the exposition the museum collections were installed, and on December 8, 1893, the permanent home of the Institute was formerly opened to the public and its doors have never since been closed for a single day.

In later years the Ryerson Library, Fullerton Hall and the large East Wing were added to the main building, giving a total floor space of 120,000 square feet, devoted to about 150 galleries, school-rooms, studios and offices. The Ryerson Library contains 14,000 volumes and is one of the few libraries in the world devoted exclusively to art. Immediately adjoining the Ryerson is the Burnham Library with 2,500 volumes on architectural subjects. Fullerton Hall is an auditorium seating 500 people. Here are held most of the important lectures and entertainments of the Institute.

The museum possesses more than 750 paintings; 1,000 pieces of sculpture, including casts, originals and antique fragments; thousands of prints, etchings, engravings and lithographs; 1,500 textiles of ancient and modern times, including Egyptian and Peruvian examples to the 18th century; collections of china, potteries, porcelains, etc., among them the Blaxius collection of English potteries and porcelains, one of the most complete extant. Among the well known collections, in addition to the Old Masters mentioned above, are the Henry Field, A. A. Munger and Nickerson memorial collections which include canvasses by painters of the Barbizon school and early American landscape and figure painters. Modern art is well represented by a group of nearly 100 paintings presented to the Institute by the Friends of American Art, an association organized ten years ago for the purpose of purchasing and presenting to the Institute works by American artists. One gallery in the Institute is occupied entirely by paintings by George Inness, the gift of Edward B. Butler of Chicago. The collection of paintings in the museum has been greatly enriched within late



Rembrandt's portrait of "Young Girl at Half Open Door." One of the many treasures of the Art Institute of Chicago.



"The Song of the Lark," By Jules Breton. The most popular painting in the Art Institute of Chicago.



Assumption of the Virgin, By El Greco. Art Institute of Chicago.

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months by the addition of the important Kimball and Palmer bequests. These two collections contain important examples of the work of some of the world's greatest painters. Among the painters represented are Rembrandt, Turner, Reynolds, Gainsborough, Romney, Millet, Delacroix, Corot, Renoir, Zorn, Monet, Degas and Puvis de Chavannes.

The museum contains a large number of interesting and important art objects of antiquity, many of which have been presented by The Antiquarian Society of the Art Institute.

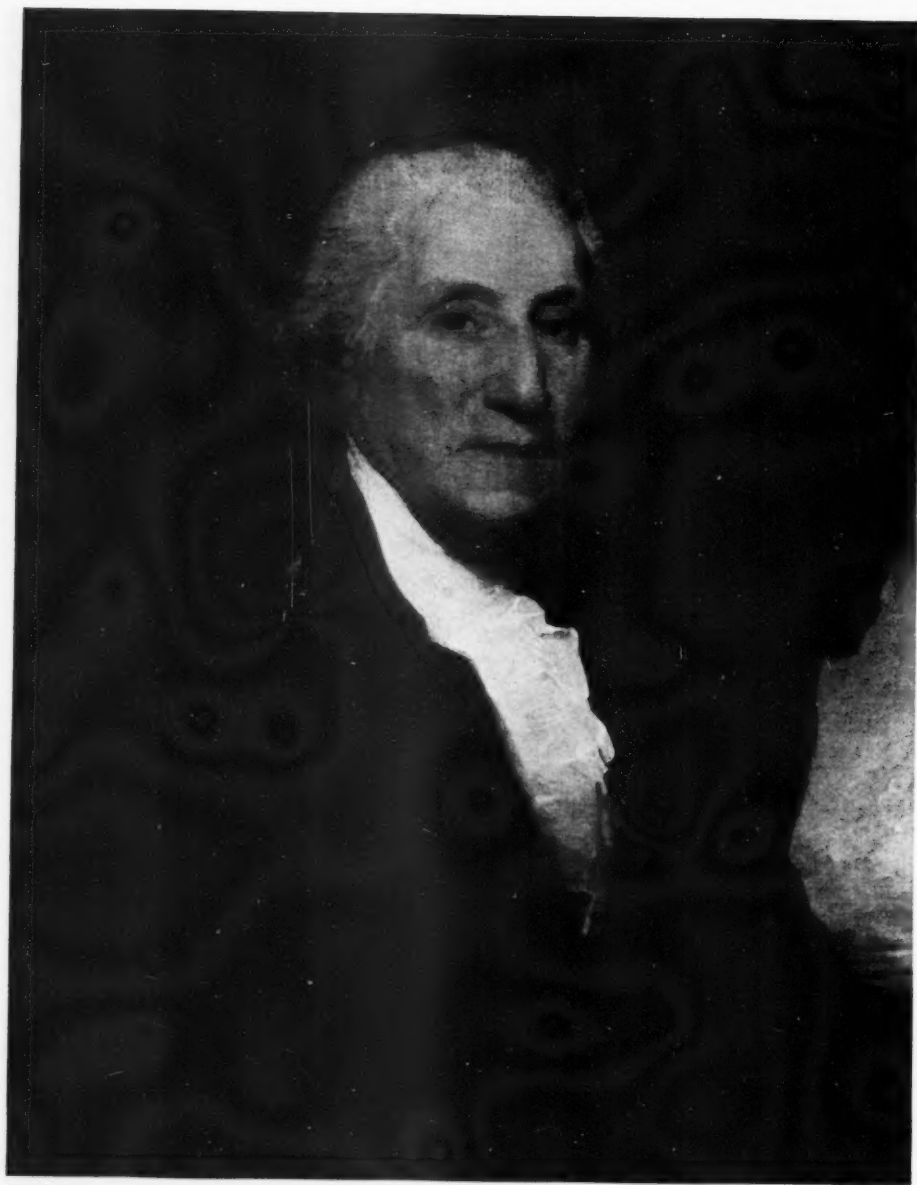
The permanent collections of the Institute are of great value to the student and the general public but they constitute only a part of what is offered to both. Each year there are about sixty temporary exhibitions of paintings, sculpture, architecture and applied arts consisting of group collections, "one man shows" and loans from private collections. A number of these exhibitions are conducted under the auspices of art societies and organizations. At the close of each school year there is a large and interesting exhibition of the work of the students. There are literally hundreds of other passing attractions during the year in the form of lectures, association meetings, concerts, pageants and other entertainments in Fullerton Hall and the Club Room. These affairs are of vital importance to the Institute in its mission of carrying art to the people. The patrons, visitors and students are thus kept constantly informed of current achievement and thought in the art world and the increasing thousands of citizens who constantly are drawn to the exhibits during the year, are evidence of what the Institute is doing for art among the people. Since the opening of the present home of the Institute twenty million people have visited the

galleries, libraries, school and auditorium; the annual attendance has usually passed the million mark and at the present writing the Institute's membership stands at about 13,000.

Three years ago the Institute, in conformity with its purpose to spread the knowledge and appreciation of art, widened its field of endeavor through the medium of an extension department which carries the message of art in the home to cities and towns far and near. This intimate and rather specific propaganda is called "The Better Homes Institute." A lecturer with an elaborate equipment, consisting of oil paintings, a collapsible room, movable fireplace, windows and doors, draperies, house and garden plans, photographs, etc., conducts a five day series of lectures and practical demonstrations on how to build, decorate and furnish the home.

The school of the Art Institute is cosmopolitan. It draws a patronage of 3,000 students a year from many states and nations. Many of the graduates and former students of the school have won fame and success in the art world. The faculty of the school is composed of about forty instructors and teachers. Eminent painters from the world over are from time to time secured as temporary instructors—among them have been such men as Sorolla, Mucha, Chase, Hawthorne, Melchers, Carlsen and Bellows.

The ever increasing support of the people, the constant vigilance and care of officers and trustees, and the bequests from philanthropic citizens have combined to make The Art Institute of Chicago what it is today—an educator of professional artists and art instructors, and an active, militant and effective agent in disseminating the appreciation of art among all classes of people.



Portrait of George Washington, By Gilbert Stewart. Collection of Arthur Meeker.



The Sacred Grove, By Pierre Puvis de Chavannes. Collection of Mrs. Potter Palmer.

SOME COLLECTORS OF PAINTINGS

By LENA M. McCAULEY.

LESS than a century since its settlement, and but half a century rising Phoenix-like from the flames of the Great Fire of 1871 that burned out its heart and veiled in gloom the ambitions of its founders, Chicago in these short years has established itself as a stronghold of the fine arts in America with an enthusiastic spirit of enterprise that is stimulating to the energies of producers and collectors alike.

Among the pioneer city fathers were men of vision who inherited culture from their homes in older cities. In the early thirties the village was named the "Garden City" because of the tasteful home grounds and the suburban groves of native oaks, willows, dogwoods and wealth of prairie flora at the head of Lake Michigan, a condition of natural beauty which in later years gave a park system and the Forest Preserves to the metropolis. In look-

ing backward, it is believed that the unusual number of painters of landscape of the middle west and Lake Michigan region, and the preponderance of paintings of landscape in private collections may in some measure be due to the influence of the woodlands of the Desplaines and Chicago Rivers and the Dunes of Lake Michigan with prairie lands and their sunset skies between.

With a background of nature and unlimited opportunity for expansion and business advantage, the democratic social leaders of Chicago accepted an artistic illumination in ways peculiarly their own. The owners of stately homes on the North Side, on Michigan Avenue south of the river, and on the west side of the stream—three colonies of individuality, had their own household gods in ancestral portraits, some of the schools of Sir Joshua Reynolds, Sir Thomas Lawrence, Romney, Hop-



The Sea, By William Ritschel. Collection of Paul Schulze.

ner and Raeburn and others proud of Colonial inheritance from Stuart and Copley. That collectors of the early time had public spirit appears in the catalogue of the "First Exhibition of Statuary, Paintings, etc." which opened at Burch's Building, Wabash avenue and Lake Street May 9, 1959. Lieut. Col. James D. Graham U. S. A. was chairman of the committee and Leonard W. Volk the Curator. Mr. Volk executed five pieces of the fifteen pieces of sculpture, one of these being a life size statue of Stephen A. Douglas. G. P. A. Healy, the portrait painter, invited west to execute commissions

(1855) had seventeen portraits in a collection of 305 canvases of European origin. Col. Graham loaned paintings by Da Vinci, Van Ostade, Salvator Rosa and Titian, and thus is among the first private collectors of Chicago. In the meantime Martin O'Brien had come from New York to sell prints to collectors and in 1855 opened the first Art Dealers' Gallery. When the Academy of Design was organized in 1866 by L. W. Volk, Walter Shirlaw and F. S. Church, Martin O'Brien was a Fellow and John La Farge, G. P. A. Healy and Elkins, the landscape painter, exhibitors.



Interior of Forest, By Diaz. Collection of C. Bai Lihme.

The influence of G. P. A. Healy, painting 575 portraits of eminent men and women of Illinois in the years between 1855 and 1867, laid the foundations for a general interest in portraiture. Mr. Healy's presentments of statesmen of the Civil War period and prominent citizens are highly regarded today. The devastating Great Fire of 1871 which wiped out the handsome homes on the north side destroyed many portraits by Mr. Healy. At his death not long ago he bequeathed his own private collection of portraits to the Newberry Library where they hang today. The Historical Society and the

Art Institute possess examples of the original collection owned by the artist.

While the Great Fire of 1871 had wiped out homes, art galleries in the making, the public library and whatever art treasure the city had acquired, in less than eight years on May 24, 1879, the Art Institute was incorporated, the school opened and in 1883 the first exhibition held in the Art Institute Galleries. Like the initial display of 1859, it was a loan collection, and is evidence that lovers of the fine arts had begun to acquire works of art.

The World's Columbian Exposition of 1893 gave the greatest impetus of all

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Beata Beatrix, By Dante Gabriel Rossetti. Collection of Chas. L. Hutchinson.

to a curiosity concerning the arts of different lands and the opportunity to purchase paintings. Artists came from abroad. Anders Zorn of Sweden, Blommers of Holland and his companions, painters from France and England directly contributed to the Chicago collectors.

Many private collections of paintings date their beginnings to the artistic awakening of the World's Fair. With that era Chicago became more cosmopolitan, its wealth growing rapidly, and great fortunes were accumulated in the "Golden Age" preceding the "World War" just at an end. The Art Insti-

tute museum testifies to the private collectors of that era, the Henry Field Memorial Room, the Elizabeth Hammond Stickney Room, the A. A. Munger and the Nickerson Collections of paintings, prints and oriental antiquities. It was the private collector who laid the stones of the institution that today welcomes over 1,000,000 of visitors annually to its galleries.

To Charles L. Hutchinson the president, and to Martin A. Ryerson, vice-president, of the Art Institute, Chicago and the present generation of private collectors in particular, owes a debt of gratitude. They have added treasure generously and have persuaded others to give to the exhibits. The hospitality of the institution leads to educational influences among citizens at large, and there is not a collector to be named who does not feel responsive to the purposes of the museum and who does not realize the power it has to elevate taste and to satisfy a hunger for the solace of art among the people. Hence, Chicago's private collectors do not stand apart, but are bound up with the civic interests in art matters.

Mr. Martin A. Ryerson, vice-president of the Art Institute, is first in honors as a private collector. Mr. Ryerson is a persistent traveler, a student of art and a keen observer of the changing fashions in technique and the conditions that rule the periods of art production. His taste has a liberal range from the early Primitives of Italy to the transitional styles of today. While his purchase of the "Old Masters" of the fifteenth and sixteenth centuries, Perugino, Hans Memlinc, Ghirlandajo, Maitre de Moulins, School of the Amienois, Arentino Spinello, Jacopo del Sellaio, Giovanni Battista Tiepolo, Allegretto Nuzi, Neroccio di Bartolommeo, Alessandro Magnasco, Giovanni



Rembrandt with a Steel Gorget, By Rembrandt. Collection of Frank G. Logan.

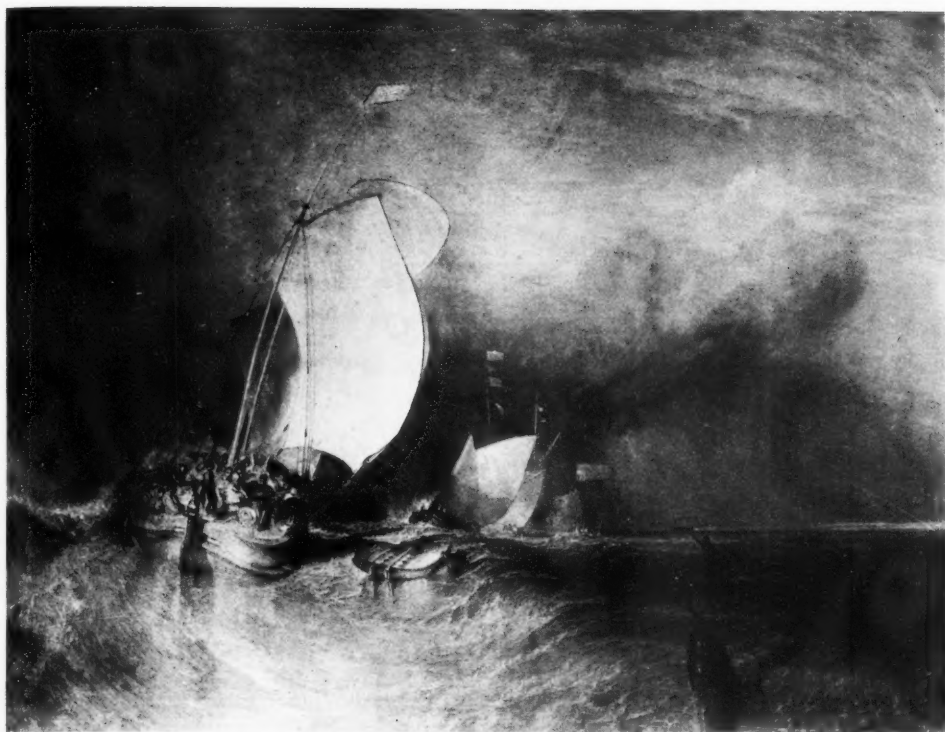


Landscape, By Corot. Collection of Charles L. Hutchinson.

di Paolo, and Colijn de Coter and Bartholomeus de Bruyn and their kindred, might lead the viewer to believe that Mr. Ryerson preferred to choose among these and the Flemish and Dutch of this and later periods—Gheraerd David, Gerard Ter Borch, Jan Breughel the Younger, Joos van der Beke, Jan van Goyen, Pieter de Hooch, Adriaen van Ostade, Casper Netscher, Jacob van Ruisdael, David Teniers the Younger, Rogier van der Weyden and Lucas van Leyden, together with the Spaniards, Lucientes y Goya, and "Spanish Artist Unknown," the Venetian Guardi, the Genoese Alessandro Magnasco, the German Sebastian Scheel, one has but to turn from the doorway of the gallery in which he houses a

"Loan Collection" at the Art Institute to discover that he has made recent additions to his collections of modern French and secured unusual examples of American art.

In time, the collection of canvases which Mr. Ryerson is gathering from the studios as well as the markets of modern French painters, will be monumental of the era ushered in by Claude Monet and Pierre August Renoir. His French Impressionists gallery contains paintings of Monet's "Garden at Argenteuil," "Poplars at Giverny," "The Coast Guard," "Sea and Cliffs," "Cliff Road," "Misty Morning" executed in different years, his Venice "L'Eglise San Gorgio" and from Monet's English tour the paintings of "Waterloo" and



Dutch Fishing Boats, By J. M. W. Turner Collection of Mrs. W. W. Kimball.

"Westminster"—and in yet another mood a study in color of an arrangement of fruit. Thus there is a comprehensive representation of phases of the life work of the great Frenchman.

The canvases by Renoir hanging in the same gallery, illustrate his individuality beside the productions of his brother artist. Mr. Ryerson's Renoirs including the figure paintings of a "Child in a White Dress" and "The Sisters" with happy arrangements of fruit and flowers suggest the growth of a particular collection with a definite purpose. Contributing to the larger general collection of French painting since Monet and of the present are nearly one hundred canvases each

chosen with care as speaking for its master who is working overseas today.

Mr. Ryerson's twenty-two watercolors by Winslow Homer belong to the years of the noblest powers of this celebrated American. Such a group of drawings is convincing of the direct methods of a great painter in which technique and poetry are equally balanced. The catalogue includes studies from Winslow Homer's excursion to the Bahamas, his months in England and his fruitful period at the Atlantic Coast. Among the subjects from the Bahamas are "The Gulf Stream," "Stowing Sail" and "After the Tornado"—themes that developed into great compositions later. From over

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Altar Piece, By Giovanni Battista Tiepolo. Collection of Martin A. Ryerson.

seas came "Scarboro, England," "The Watcher," "The Return," "Tyne-mouth Priory" and "Flamboro Head." Adventures in the Adirondacks resulted in "Northwoods Club," "The Rapids-Hudson River," "End of the Day," "Camp Fire," "The Lone Boat" and "The Guide," and at his favorite studio on the Atlantic coast he painted "Breaking Storm—Coast of Maine," "Marblehead," "Sunshine and Shade—

Prout's Neck," "Breakers," "Evening Calm" and "Breaking Wave—Prout's Neck."

Mr. Ryerson is an insatiable collector of the arts of all time, but as yet chiefly of the painters of Europe. His example as a discriminating collector has inspired his associates, and should the day ever come when his private collections will be displayed in their entirety, the feast and all its surprises will be for the public and Chicago greatly benefit thereby.

The Mrs. W. W. Kimball Collection of paintings assembled year after year under the most exacting scrutiny of every canvas and its history, gave her home, 1801 Prairie avenue, the quality of a small art gallery of the noblest order. Mrs. Kimball had traveled and acquainted herself with art collections of the first rank and when she decided to acquire for herself, she had the wisdom to ask the service of conscientious art dealers with knowledge of the paintings on the market and the means of obtaining them. Her drawing room and library adorned with bronzes and art objects, each with its romance, the walls hung with paintings rare in the world's history of two centuries, was a Mecca to which only the few could make pilgrimages, although the doors were thrown open to the American Federation of Arts in Convention in Chicago some ten years ago.

At the death of Mrs. Kimball, June 1921, her will bequeathed the paintings, about twenty in all, valued at \$1,000,000 to the Art Institute, in which they are hanging today. Her last acquisition was "The Keeper of the Herd" by Jean Francois Millet, the finest example of the Barbizon master's work in the west. The portrait of Rembrandt's father, "Harmen Gerritz van

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Rijn" painted in 1631 and signed in monogram by Rembrandt, is a valued canvas. The Sir Joshua Reynolds portrait "Lady Sarah Bunbury sacrificing to the Graces" is famous in its school, and "Dutch Fishing Boats" by J. M. W. Turner commands regard as a thrilling example of the spectacular compositions by this eminent Englishman.

"Stoke-by-Nayland" (Suffolk) a richly hued luxuriant landscape by John Constable (1776-1837); the portrait of the Countess of Bristol and a landscape by Thomas Gainsborough (1727-1788), portrait of Mrs. Wolff (1815) by Sir Thomas Lawrence, portrait Lady Francis Russell (Anne Ker-shaw) painted by George Romney (1785-1787) and an Italian Landscape with white cliff and castle by Richard Wilson of the same period, constitute a worthy representation of the British painters of the eighteenth century of which the Lady Sarah Bunbury of Sir Joshua Reynolds is the brightest star in the galaxy of the arts assembled.

In addition to the lovely canvas, "The Keeper of the Herd", by Millet, Mrs. Kimball's group of French masters includes, "Bathing Nymphs and Child", (landscape) by Corot, "Pond in the Woods," by Diaz, Landscape by Jules Dupre, and of the modern impressionistic painters the compositions, "Woods; Village Church in Background," by Georges d'Espagnat (1870); "Nymphaea," Waterscape (1907), Bordighera (1884) and "A Field of Flowers in France," by Claude Monet (1840-); "Banks of River" (1877) by Camille Pissarro; "The Stout Poplar" (1891) by Alfred Sisley and "Cattle in a Hilly Country" by Emile Van Marcke (1827-1851). Of the Dutch School there is a "Wooded Landscape with Cottage and



Madonna with Angels, By Colyn de Coter. Collection of Martin A. Ryerson.

Horseman" by Hobbema (1638-1709) and a "Waterfall near a Castle" by Jacob van Ruisdael, strikingly characteristic of the masters. All canvases in this collection bear the signatures of the artists.

The private collection of paintings by French masters of the nineteenth century made by the late Mrs. Potter Palmer and long housed in a gallery built for them adjoining her residence on the Lake Shore Drive stands alone in its importance. Mrs. Palmer traveled extensively, visiting artists in their studios



Landscape, By George Inness. Collection of Cyrus H. McCormick.



Lady Bunbury, By Sir Joshua Reynolds, Kimball Collection.



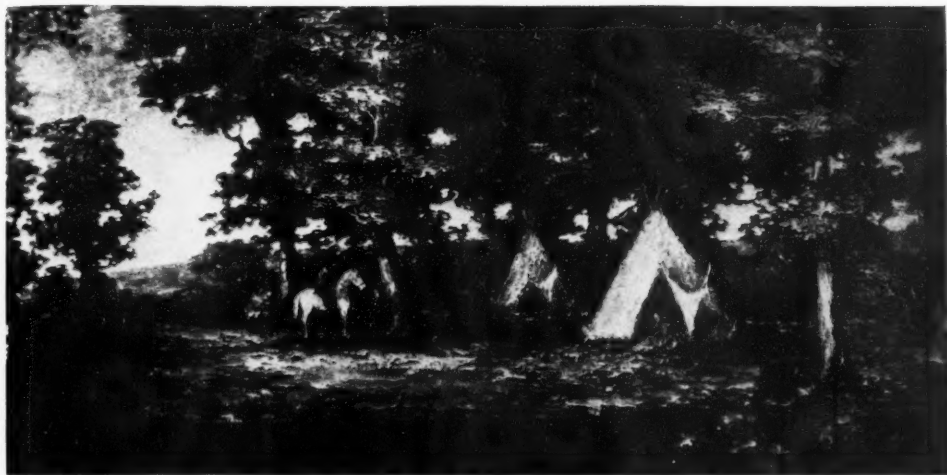
Clouds and Sunshine, By A. H. Wyant. Collection of Wm. T. Cresmer.

and acquainting herself with the arriving styles and the younger painters making themselves famous in and near Paris. Her private gallery to which she made additions until the time of her death a few years ago, was open to the public and a knowledge of the celebrated group of men of the Barbizon School and those after them, Monet, Manet, Renoir, Sisley, Pissaro, Raffaelli and Puvis de Chavannes was brought into the educational field of art in the western city. By a generous agreement of her heirs, the Art Institute has the privilege of selection of the most desirable paintings without limiting their choice to the \$100,000, named in the bequest.

Mrs. Potter Palmer's gallery includes "The Sacred Grove" by Puvis de Chavannes, a composition that embodies the peculiar characteristics of this poetic Frenchman whose special gifts were

exercised in mural paintings of greater size. The eight examples of Jean Charles Cazin are illuminating of the breadth of vision of this master. Here is the "Adam and Eve Driven from Eden," "Magdalen in the Desert," "Judith Leaving the Walls of Bethulia," "Bathers' Breakfast," "Harvest Field" and "Cafe de la Paix" and a "Night Scene."

From Camille Corot, there is a variety of compositions to surprise the average viewer building his knowledge on the typical museum landscapes known to all. The six Corots present "Amalfi Italy," "Evening Landscape," "Ville d'Avray," "Fisherwoman of Zuydecote-op-Zee," "Interrupted Reading" and the notable "Orpheus Saluting the Light." The four canvases by Jean Francois Millet maintain the popular ideal in "Hilltop, Shepherdess and Sheep," "Little Shepherdess," "The



Morning, By Blakelock. Collection of Ralph L. Cudney.

Sheep Shearers," and "Rail Splitter." There is a "Wood Interior," by Diaz, "Lion Hunt," by Delacroix, "Reverie," by Bastien-Lepage, two paintings of women by Besnard, and a "Cattle Scene" by Troyon.

By means of the striking figure paintings, "The Dancer," "The Morning Bath" and "On the Stage," Mrs. Palmer introduced Edgar Degas to the art public of Chicago. Claude Monet's four typical canvases, as many by Camille Pissarro, "Horse Racing and Regattas on the Mediterranean," by Edouard Manet, a trio of studies of Paris by Jean Francois Raffaelli, and four canvases by August Renoir, "Cattle Scene," by Troyon, "Le Bretonne," by Dagnan-Bouveret, "Village Street Moret," by Sisley, "Twilight," by Lerolle, two water color sketches by Anton Mauve and a "Harbor Scene at Sunset," by Jongkind, both from Holland—are exceptional works. With these is an effective selection from American painters—George De Forest Brush, Mary Cassatt, Eastman Johnson, George

Hitchcock, Gari Melchers and the well known "Southampton Water," by James McNeill Whistler. To these must be added the distinguished portrait of Mrs. Palmer by Anders Zorn.

As President of the Art Institute longer than three decades, the first interest of Mr. Charles L. Hutchinson in the matter of collecting, is not for himself but for the museum and its galleries. Mr. Hutchinson has an independent taste cultivated by travel which has led to an intimacy with the famous collections abroad and in America, and the producing artists of the present. His liberal point of view accepts the worthy expressions of the day, while the private gathering of paintings that he loans to the Art Institute from time to time, indicates that he has bought the pictures of all periods because he liked them for one reason or another, the gallery being a museum exposition of periods and masters on a small scale.

"Beata Beatrix," by Dante Gabriel Rossetti of the Pre-Raphaelites, is the



Maj. André, Attributed to Sir Thomas Lawrence.¹⁶ Collection of Charles F. Gunther, now at the Chicago Historical Society.

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brilliant canvas of this collection. The portrait of Joachim by George Frederick Watts is notable. There are representative works by Corot, Daubigny, Dupre, Diaz and Fromentin. "The Laughing Boy" by Hals, "Skaters" by Van der Neer, small paintings by Teniers, Baron de Leys, Thomas de Keyser, Netscher, Palamedes, and modern canvases by Ranger and Henri, with examples of the Early Italian and a number of unsigned works, make a pleasing exhibition rather for the sake of what pictures offer than from the point of view of the specialist collector.

Mr. Frank G. Logan's home has congenial wall spaces for the enshrining of his portrait of "Rembrandt Wearing a Steel Gorget," by the immortal Dutchman. In association with it are "Seamen" and "Peasant Interior," by Josef Israels, superior landscapes by Weissenbruch, De Bock and Mauve, "Cattle," by Troyon, "Landscape with Figures," by Corot, and choice compositions from Dupre, Diaz, Jacque and Rousseau, and by way of variation in a somewhat extensive gathering admirable portraits by Hoppner and Opie of the English school of over a century ago.

William O. Goodman, associated with Mr. Logan as trustee of the Art Institute, is first of all interested in the larger collections of the Friends of American Art. In his home is the result of many years intimate interest in the contemporary art of Europe with work of Americans who have arrived at distinction. Mr. Goodman's refined selection is shown in his assembly of the paintings by Cazin (3), Jacque, Diaz, Van Marcke, Harpignies, L'Sidaner, Israels (2), Blommers, Mauve, Schreyer, Bouguereau, and the Americans Keith, Inness, Dewing, Murphy, Tryon and Benson and J. Francis Murphy, with a liberal choice of as many more from

the studios of the nineteenth century and after.

The Edward B. Butler Collection of paintings by George Inness, one of the most valued galleries at the Art Institute, was the outcome of that gentleman's increasing devotion to the accomplishments of this masterly artist who had the appreciation of Europe and Great Britain as well as the praise of his own countrymen. Mr. Butler's twenty canvases by George Inness were purchased for a sum approaching \$150,000. Mr. Inness' periods are represented in pictures from the Catskills dated 1867 and 1870, a season in Italy, and France and that most fruitful period in the nineties when the "Sunset in the Valley," "Moonrise," "The Home of the Heron," "Early Morning Tarpon Springs," "Threatening" and "The Afterglow" were painted with other memorable canvases of the gallery.

As might be expected, in the interesting collection at Mr. Butler's home there is a "Silver Morning" by Inness. And characteristic of the American collector who rarely specializes on century old canvases but who is alive to his generation, Mr. Butler has acquired fine examples of the Dutch masters at the height of their powers not so long ago—Israels, Weissenbruch and Mauve, of Thaulow, eminent in his time, and Le Sidaner of France. He owns a dramatic western landscape by William Wendt, a marine by Paul Dougherty, and "In the Firelight" by Frank Benson of Boston with other works of interest.

Mr. C. Bai Lihme's less than a dozen paintings familiar to the public includes "Sunrise in the Orchard," by George Inness (1892), a composition of the first rank. This and the landscapes by Corot, Rousseau and Diaz and an A. H. Wyant, constitute one of



Dr. Welsh Tennent, By Sir Henry Raeburn. Collection of the Art Institute, formerly of the R. Hall McCormick Collection.

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the most carefully selected of the personal collections known in the city. All the canvases are of goodly size, all of exquisite charm in spirit and the magic of color.

The Mrs. Francis Nielson gallery of twenty seven canvases is extraordinary because of the distinguished portraits of beautiful women of the family—that of Mrs. Neilson painted by J. J. Shannon and of Isabel and Marion Neilson and of Ruth Morris, painted by Ruth von Scholley, together with the portraits of Mrs. Veitsch and Jane Nesbit by Sir Henry Raeburn, Captain Porter by Sir Joshua Reynolds, "Master Tucker" and "Lady Bernard as Psyche," by Sir William Beechey. It is one of those galleries in which attention has been given to attractive subject material. Great names are represented from the Dutch, French and English Schools, while the eye at once recognizes that exceptional care was exercised in the choice. Among the paintings are "Old Age" and "A Labor of Love" by Israels, "The Harvest Wagon," by Gainsborough, "The Seiners" and a landscape by Corot, landscapes by Daubigny, Dupre, Diaz and Richard Park Bonington, a "Golden Sunset" by Inness and representative canvases by Monet, Wyant and Millais.

Mr. and Mrs. Cyrus Hall McCormick's paintings illustrate the interest of art lovers at the beginning of the twentieth century. The enthusiasm for George Inness finds expression in five landscapes of the best period of the great American. A. H. Wyant, his contemporary, is represented by "Keene Valley." The English School appears in the works of Sir Thomas Lawrence, John Constable, Old Crome, Gainsborough, Nasmyth and Hogarth. From the continent came a fine Bouguereau, and the works of Schreyer, Israels, Ziem,

Diaz, Dupre, Harpignies, Corot, Jacque, Rousseau, Troyon, Van Marcke, Daubigny, Henner, Sanchez Perrier, and more artists, the limited space at command in this article forbidding the description and details that the subject well deserves.

English portraiture of the eighteenth century has won the attention of Mrs. Arthur J. Meeker, whose choice of three portraits by Stuart, two by Peele, and others by Inman, Trumbull and Copley, comprise an exceptional gallery.

The late James Viles collected paintings by Claude Monet at the height of the brilliant career of the French Impressionist. This group of rare beauty hangs in the family residence at Lake Forest. Mr. Arthur Aldis has a small but interesting collection in its beginnings in modern art in his home at Lake Forest.

Paul Schulze's gallery of American paintings has reached an importance entitling it to particular regard. Mr. Schulze's home in Kenilworth, Illinois, was a veritable museum of paintings and sketches by contemporary painters. He has become a selective collector rejecting many canvases that formerly interested him, to found a gallery in which only the best of Ben Foster, Gardner Symons, Redfield, Henri, Octman, Bruce Crane, William Ritschel and contemporaries appear in large, striking canvases.

The late Dr. F. W. Gunsaulus was not only a collector of paintings and art objects but one whose enthusiasm stimulated others to acquire in special directions.

Among active collectors Ralph Cudney is known for a keen discrimination in his purchase of canvases for a private gallery, jealously guarded from the public. He enjoys the elusive and poetic. The landscapes painted by

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Blakelock, Wyant, J. Francis Murphy and a rare figure painting by Fuller have histories in the records of dealers and museums. They hang on his walls with companion pictures of a kindred aristocracy.

William T. Cresmer is a leader among the younger collectors constructing independent groups of the best works of American painters. Unlike the first Chicago collectors who went to European art centers eagerly, Mr. Cudney, Mr. Cresmer, and Mr. Valentine show faith in the standards of American art. The six most important canvases in Mr. Cresmer's home where forty well chosen pictures are the foundations of a larger gallery, are "The Winding Path" by J. H. Twachtman (one of the very best Twachtmans), "Clouds and Sunshine," by Alexander H. Wyant, "Morning Englewood," by George Inness, "To the Rescue," by Winslow Homer, "Moonlight-Enchanted Pool," by R. A. Blakelock, and "Edge of the Swamp," by J. Francis Murphy.

Mr. and Mrs. L. L. Valentine's private gallery possesses a number of small jewel like canvases including Blakelocks as well as a score of paintings by contemporary Americans. Mr. Valentine is an eager collector and his gallery is on the way to importance.

Charles W. Dilworth gives his attention to a collection of American painters owning compositions of his personal choice painted by J. Francis Murphy, H. O. Tanner, Ralph Blakelock, William Wendt, William Ritschel and Paul Dougherty and others of the period.

Unique to the west is the practice of women's clubs and social organizations in establishing art galleries of the works of local painters. The Municipal Art League has a growing collection of paintings by artists of Chicago, one

canvas being purchased every year. The Chicago Woman's Club, the Arche Club, the Chicago Woman's Aid and half a dozen more organizations affiliated with the Municipal Art League, have private collections housed in their meeting rooms and estimated as worthy in art and of considerable value.

An extensive survey of the field recalls notable collections that left their impression on artistic tastes in the west, and galleries of paintings in their beginnings in private homes which have taken root and promise much for the future. In view of the place of the family in our social life, it is permissible to speak of the R. Hall McCormick collection of paintings, principally of the English School, which was recently dispersed on the death of Mr. McCormick but of which there remains the Sir Henry Raeburn portrait of "Dr. Welsh Tennent of Tennent House, Fife" a fine, well preserved example of the art of the English master.

The Gunther Collection, made by Charles Gunther, a man of varied interests in a life time included much Americana in books, manuscripts, prints, antiquities and curious articles of historical value as well as paintings. The portrait of Maj. John André by Sir Thomas Lawrence, chosen from a vast number of canvases of British and American origin, hangs in the rooms of the Chicago Historical Society which is slowly but surely assembling an interesting gallery. The Newberry Library inherited paintings by G. P. A. Healy. The Chicago Club has its collection of portraits of its officers and eminent members by equally great painters. Anders Zorn is represented here by one of his best portraits. The Union League Club owns over 200 well chosen canvases by living American painters.

FRIENDS OF AMERICAN ART

By LENA M. McCAULEY

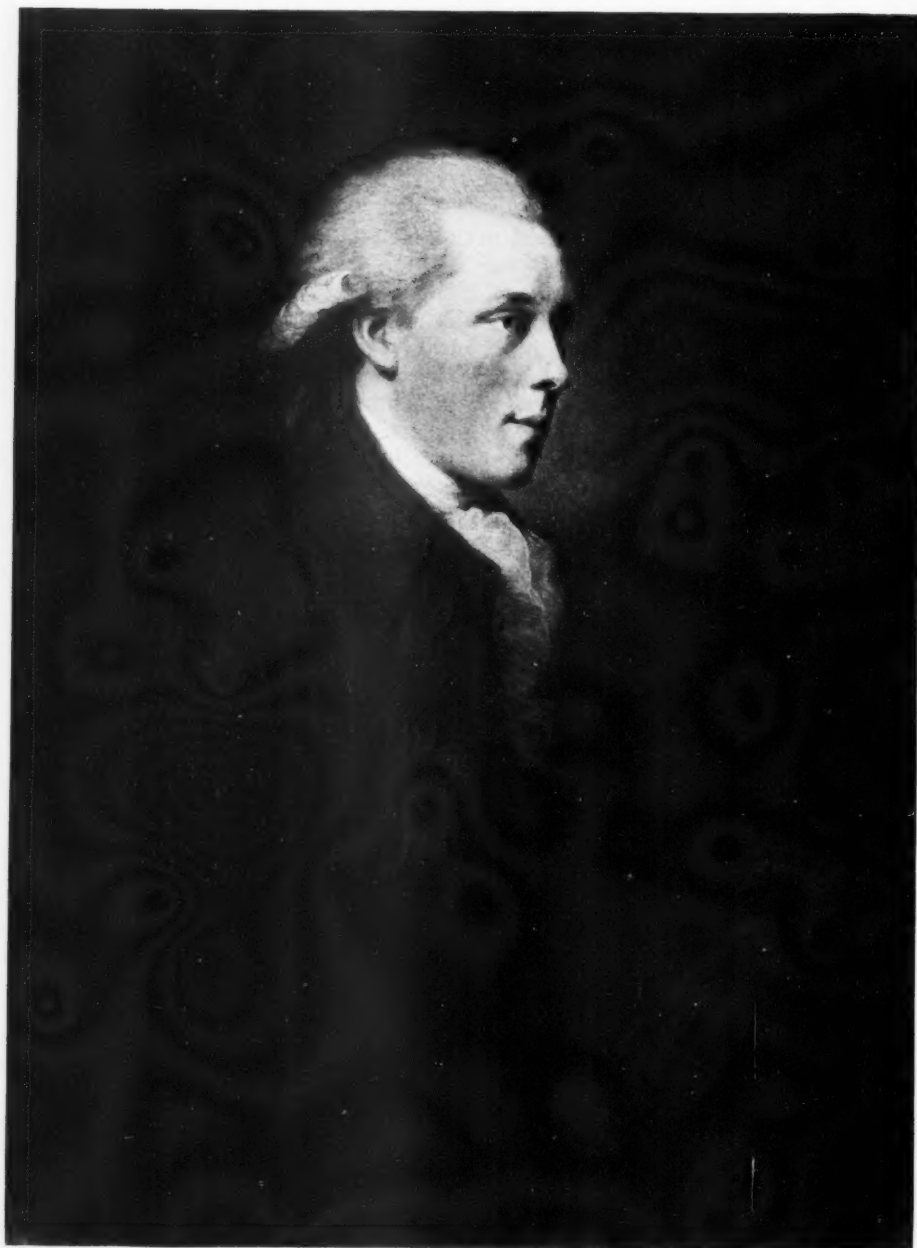
THE ORGANIZATION of the society, "The Friends of American Art," came from an inspiration of a Chicago artist, who believed that the hour had arrived for a practical recognition of the achievements of our national painters and sculptors, by means of the acquisition of examples of their works worthy to be preserved in the Art Institute. Thus it happened that about 1909, some 150 members of the Art Institute and art patrons, united in a society agreeing each to pay \$200 annually, creating a fund of \$30,000 for the purchase of works of art deemed suitable for the gallery. Mr. William O. Goodman, a trustee of the Art Institute, was elected president and a board of directors including connoisseurs and artists, controlled the activities. As a result, The Friends of American Art have purchased nearly 100 canvases, pieces of sculpture and engravings, constituting a collection that in a measure surveys the field of production by American artists from colonial days through the 120 years of the republic, and redounds to the honors of our national art. Not least, the example of the Friends of American Art has been followed by museum associates east and west and has given an impetus to the formation of similar collections.

Since the enlargement of the Museum by the opening of the new East Wing, the Art Institute has been able to keep the Friends of American Art collection on exhibition continuously. As in all human affairs, the list of subscribers changes, but the interest continues unabated, new friends taking the place of those who have been obliged to sever connections, while the gift of the Good-

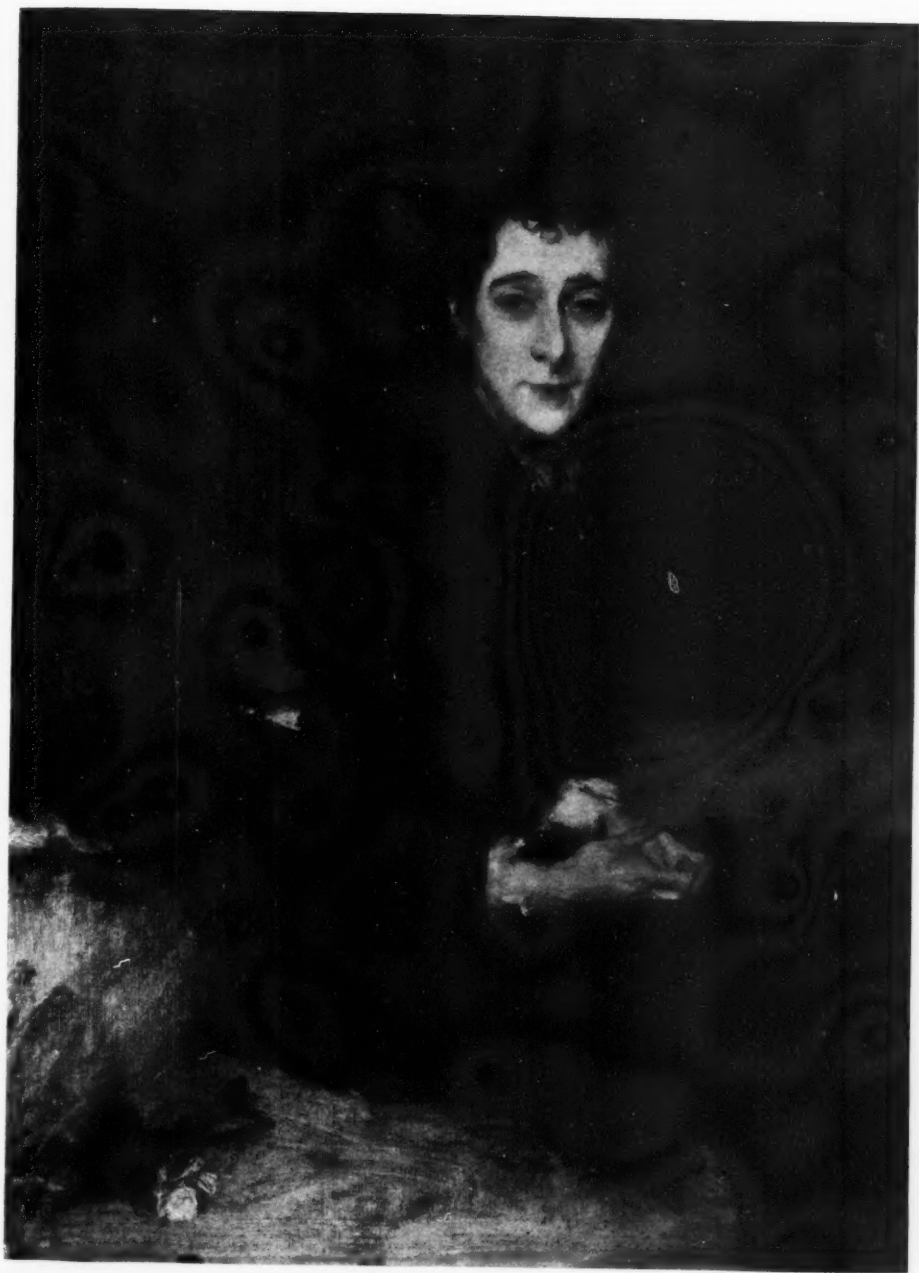
man Fund of \$50,000 provides an income which when added to the annual revenue of the organization insures its continued purchasing power.

The stranger unaware of the progress of American painting is amazed at the beauty, individuality and strength of the canvases hung in the exhibitions. It is possible to study the best periods, although the Colonial and the work of the last twenty years in contemporary painting and sculpture are more conspicuous. The chief aim of the society has been to acquire, so far as its resources allow, a collection of modern American works of art representative of the best that is now being done and also of the present standard of art and taste. In addition to owning works by artists of established reputation, it seeks to encourage younger artists—to recognize them early by purchasing their works. This has had a wholesome effect on the production of the year, painters executing more important and larger canvases with the hope of their being purchased for the collection. Although the majority of purchases are made in Chicago, there is no rule to prevent other buying.

While the whole spirit of the Friends of American Art is the encouragement of the contemporary painter, sculptor and engraver, it is believed that the assembly of the best of early American portrait painters will add value to the collection. Thus far there have been acquired attractive canvases—Thomas Sully's "Mrs. Lingen," Gilbert Stuart's "Maj. Gen. Henry Dearborn," John Singleton Copley's "Thomas Vawdrey," Henry Inman's "William Inman," and Benjamin West's "Portrait of a Man." "Psyche" and "Examination for Wit-



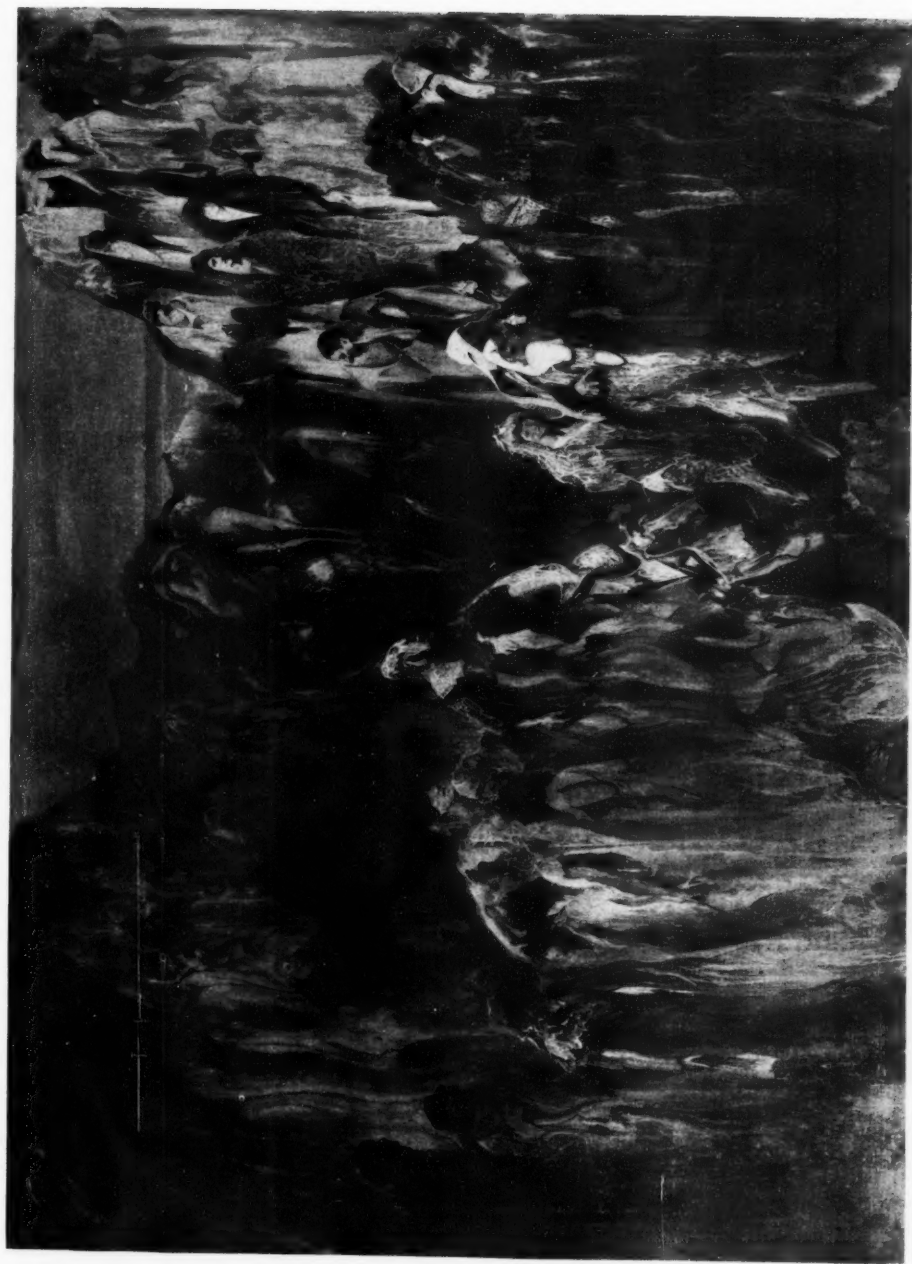
Thomas William Vawdrey, By John Singleton Copley.



Mrs. Charles Clifford Dyer, by John Singer Sargent.



"He Who Is Without Sin," By Benjamin West.



The Drama of Life—The Marginal Way, By George Selfred Williams.

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nesses in a "Trial for Witchcraft" by George Fuller are desirable reminders of the early nineteenth century.

In the majority of modern pictures, the names of the National Academicians and standard bearers of ideals are affixed to the canvases. The gracious figure painting, "Sunlight," by John W. Alexander contributes distinction to the gallery. Ralph Clarkson's "A Daughter of Armenia" is a stately piece of portraiture. Louis Betts' "Milady" is notable in graciousness with a record of prize winning honors at the National Academy. And the signatures of J. McNeill Whistler, Winslow Homer and John Singer Sargent on their compositions have an unquestioned value to the seeker for important names in the catalogues.

To name pictures would not convey the vision of the walls of this brilliant collection. The committee acknowledges that it has made mistakes in purchases, errors of judgment possible to any collector, as every work of art is dependent upon the test of time and the rivalry of its environment. Yet as a whole the Friends of American art have succeeded in their altruistic aims of encouragement and assembled a display of works reflecting the progress of the times, and good to look upon.

Purchases are made from the annual exhibition of American Oils of every autumn, the Chicago Artists Exhibition and special shows during the year. Among the painters represented are Frank W. Benson, W. Elmer Schofield, John H. Twachtman, J. Alden Weir, Robert Spencer, Ben Foster, George Elmer Browne, William Ritschel, J. Francis Murphy, Oliver Dennett Grover, Daniel Garber, Childe Hassam, Charles W. Hawthorne, Richard Miller, Carl F. Friesseke, Emil Carlsen, Gifford Beal, William Keith, Leon

Kroll, William M. Chase, Frank Duveneck, Robert Henri, John C. Johansen, Katherine Dudley, Frank C. Peyraud, T. W. Dewing, Jonas Lie, Lawrence Mazzonovich, Grace Ravkin, George Bellows, Elliot Torrey, William Wendt, Frederick J. Waugh, L. H. Meakin, M. Jean McLane, Elihu Vedder, Everett L. Warner, Lawton Parker, Gardner Symons, W. Elmer Schofield, Randall Davey, Arthur B. Davies, Mary Foote, William P. Henderson, James R. Hopkins, Guy C. Wiggins, Wilson Irvine, Howard Giles, Walter Ufer, Edgar Cameron, Abram Poole, Elizabeth Sparhawk Jones, Henry Golden Dearth, and others, making a truly catholic gathering.

"The Solitude of the Soul," an impressive marble group of larger than life figures by Lorado Taft, was the first purchase in sculpture by The Friends. "The Sower," a gigantic male figure in bronze, startling in its superb quality, by Albin Polasek, is an important acquisition. "Fighting Boys," a bronze fountain by Janet Scudder, "Dancing Girl and Fauns" and "Indian and Pronghorn Antelope," by Paulanship, (bronze) and "Eleanor" (marble) by Chester Beach are in the class of the well chosen.

American painters, sculptors and artists in various media have substantial encouragement continually before them in the many collections under the auspices of the different societies on the plan of the Friends of American Art which had its beginnings at the Art Institute of Chicago. Still animated by enthusiasm, the original Friends are adding to a gallery which is historical of national progress, and which is one of the most inviting as well as the proudest possessions of the art museum.



THE FIELD MUSEUM OF NATURAL HISTORY

By FAY-COOPER COLE.

WITH the opening of the new building of Field Museum of Natural History another great step was taken toward justifying Chicago's claim to being a center of art. The building itself, a massive marble structure of Greek Ionic type, rises eighty feet above the park and is surrounded by a forty foot terrace of similar material. It has been pronounced a master-piece of architecture but it is more than that for it represents a distinct advance in construction and lighting of exhibition halls, of work rooms and laboratories. From the Museum broad boulevards will lead through Grant Park on the north, and to the outer drive on the south; Roosevelt Road, when completed, will pass directly in front, while on the east is the lake, so that an unrivaled setting is assured.

As one ascends the broad steps leading to the portico, with its flanking bays, he is at once impressed with the strength and beauty of the caryatid figures, four monumental sculptures, similar yet absolutely individual. These are duplicated on the south side of the building, while above each caryatid porch is a horizontal panel, in low relief, representing one of the four main departments of the Museum.

Inside the bronze portals one enters the Stanley Field Hall with its great white arches and simple but effective decorations. It is an immense hall, seventy feet wide, three hundred long, and is lighted from the roof seventy-five feet above the floor. Entrance from north or south is through an arch on either side of which is a tall column supporting a symbolic figure suggesting some activity of the institution; Natural Science and the Dissemination of Knowledge appear at one archway, Research and Record at the other.

Another notable group, not yet finished in the marble, is to appear against the attic of the portico. Above the four columns are colossal figures representing Fire, Earth, Air, and Water, while flanking them are an equal number typifying the points of the compass. Here the sculptor has had greater freedom in the characterization of his subjects and has, perhaps, achieved his greatest success, yet each figure and the whole group fits perfectly into the decorative scheme. Seldom, in this country, has the opportunity been presented to create a group of architectural sculptures of such magnitude, and seldom has such a task been entrusted to a single man. To the American artist, Henry Hering, must

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be given the credit of having produced one of the most important contributions to the sculpture of our land.

As the visitor enters the east exhibition halls, which extend at right angles to Stanley Field Hall, he discovers at once that the claims of the student of art have not been neglected. The first objects here displayed are from the Eskimo and the Indians of the Northwest Coast of America, and, as an introduction, there are shown three cases describing the artistic ideas and accomplishments of these primitive folk. One case shows typical features of Eskimo art, ranging from the rather simple forms of Hudson Bay and Smith Sound to the elaborately carved and etched utensils of Alaska. The pattern boards and utensils used in the production of the totemic art of the Tlingit, Haida, and neighboring tribes, are fully demonstrated, and then follow cases showing how this art is adapted to various forms and types of objects. The basket ornamentation of the Tlingit is given in drawings and in the basketry itself, while the story of the Chilkat blanket is made plain even to the child.

In the more advanced cultures of classical times, of Mexico, ancient Peru, China, and India the decorative motifs on pottery and fabric, in stone and wood carvings, and in ceremonial paraphernalia are at once an inspiration and a textbook. The collections of Egyptian and classical archaeology are the first of this class to receive attention. Here are offered pottery, bronzes, marble and alabaster vases, figures in bronze and stone, portrait tablets, charms and jewelry as well a collection of mummies and coffins ranging from the pre-dynastic to the Roman periods.

In the Chinese exhibits is shown the transition of the art of China from the

formalism and geometric symbolism of the early archaic period, to the idealistic productions which characterize the Han. From the graves of the T'ang dynasty comes a large series of clay figures representing the warriors, acrobats, and other classes of that era; an invaluable series for the ethnologist but equally of value to the sculptor, as an evidence of the high development of the modeler's art of that period.

Adjoining the main exhibit is a room devoted to the pictorial art of China, in which are to be found rubbings from stone engravings of the 12th century; paintings from the Sung period done on long rolls of silk and depicting such subjects as the games of a hundred boys at play, or a journey up the river in spring. Here too are silk tapestries and a screen of twelve panels done in feathers and carving, which brings us up to the 18th century. It might seem, at first glance, that the Museum of Natural History is encroaching on the field of the Art Institute, but a closer study shows that these are veritable textbooks, depicting the life of town and country in the China of bygone ages.

A similar hall, devoted, to Japanese art, displays a painted screen of the Tosa school, and a selection of prints, principally Surimono, cards of greeting.

From China and Japan the visitor is led into collections from Tibet, India, Java, and Africa; past cases devoted to textiles, to clothing on costumed figures, to jewelry, to images, paintings, musical instruments, and finally to the wonderful carvings on ivory and the metal castings from the ancient city of Benin.

The Field Museum is first of all a museum of Natural History; but as such it is offering its rich collections toward giving Chicago its rightful place as an art center.

ART AT THE UNIVERSITY OF CHICAGO

By DAVID ALLAN ROBERTSON.

Dean of the Colleges of Arts, Literature and Science and President of the Renaissance Society.

THE architecture of the University of Chicago has been of interest ever since the far-sighted trustees of the new foundation decreed that there must be a well considered building plan and engaged Henry Ives Cobb to draught a sketch for a complete institution to occupy the four city blocks which in 1892 comprised the original site. The trustees decided to have a late form of English Gothic expressed in Bedford limestone and tile roof. It was Mr. Cobb who designed the earliest structures, the residence halls for men and women, the principal recitation building, Cobb Hall, Kent Chemical Laboratory and Kent Theater, Walker Museum, and Ryerson Physical Laboratory. In 1897 he planned the four Hull Biological Laboratories which, with a graceful iron entrance and an impressive stone gateway, enclose Hull Court. The Decennial Celebration of 1901 was marked by the laying of cornerstones of structures, for which Shepley, Rutan & Coolidge were architects. These buildings and the later designs by this firm have been marked by a delicate adherence to the traditions of English collegiate Gothic. Hutchinson Hall was erected after careful measurement of Christ Church Hall, Oxford; the Mitchell Tower was studied from the tower of Magdalen, differing only two feet in height—a difference chiefly due to the absence of the pointed finials of the original; and the University Avenue side of the Reynolds Club is a shortened form of the garden front of another Oxford college—St. John's. Even the stark Bartlett Gymnasium is in its entrance reminiscent of

the gates of Trinity College, Cambridge, and the east tower of the Harper Library is like the tower above the staircase leading to Christ Church Hall. The same care for tradition is discoverable within these buildings, especially in Hutchinson Hall and the Reynolds Club. Greater freedom, but the same attention to tradition is to be noted in the Classics Building, Ida Noyes Hall, the Harper Library, and Leon Mandel Assembly Hall. This last was an especially interesting problem, inasmuch as there is of course no precedent for an English Gothic theater. The richness of architectural detail in all of the buildings by Shepley, Rutan & Coolidge and by Coolidge & Hodgdon merits study such as the University Guide Book affords. The same richness of accurate detail marks the plans for the Theological Building, the Bond Chapel, the cloister connecting these two, and the bridge connecting Haskell with the Theology Building. The same firm has made the drawings for the Billings Memorial Hospital and Epstein Dispensary. Another building begun in 1901 was Charles Hitchcock Hall by Dwight H. Perkins. Adhering to the general plan for the University, Mr. Perkins yet gave to this restful lines and used Illinois plant forms in place of the usual gargoyles and other decorations. Because Charles Hitchcock was so closely associated with the early history of Illinois, Indian corn and other familiar forms may be noted as a meander above the main door and in the low stucco enrichment of the library. A French touch has been given to Emmons



Harper Memorial Library, University of Chicago.

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Blaine Hall and the other buildings of the School of Education by James Gamble Rogers. Holabird & Roche, the designers of Julius Rosenwald Hall, have expressed the purpose of the building, not only structurally, but in the stone carvings of eminent men representing aspects of the earth sciences and in the representations of fossils and the use of restorations of *Limnoscels* and *Lepidosauriel* as gargoyles. The new Quadrangle Club will be a domestic Tudor brick structure, designed by Howard Van Doren Shaw. The crowning architectural feature of the University is to be the chapel with its auxiliary structures occupying an entire block at Woodlawn Avenue and the Midway. The chapel has been entrusted to Bertram Goodhue of New York, whose preliminary sketch shows an imposing masculine church with an impressive tower at the crossing, a tower 216 feet high. The spirit of Gothic rather than meticulous devotion to traditional measurements is to be found in Mr. Goodhue's designs—notably in the glorious tower and windows. It must be obvious, then, that the University of Chicago, in preparing a general building scheme and determining on a general type of architecture has yet been able to secure unity with variety—one of the few American Universities to use the foresight which Thomas Jefferson exhibited when he projected the design of the University of Virginia.

Within the buildings of the University are opportunities to study the arts allied to architecture. The most notable glass is in Bartlett Gymnasium, designed by Edward D. Sperry, of New York, and executed in 15,000 pieces by the American Church Glass & Decorating Company—the crowning of *Ivanhoe* by Rowena after the tournament at Ashby. There is a

Tiffany window in Leon Mandel Assembly Hall and in Hutchinson Hall and the Reynolds Club are some heraldic medallions. The walls in the Reynolds Club were painted by Frederic Bartlett, who is the painter also of very rich presentations of medieval sports in the main entrance to Bartlett Gymnasium, the memorial to the painter's brother. Many of the ornaments are in *gesso* and gilded in antique gold leaf after the manner of early English and Italian decorations. Mr. Bartlett designed also the curtain in the Reynolds Club Theater—a fête in a medieval town. In the theater of Ida Noyes Hall the mural paintings—a record of the *Masque of Youth*, performed by the women of the University when the Hall was dedicated—were painted by Jessie Arms Botke. This hall contains also a collection of rare oriental rugs and other furnishings deserving study.

In addition to the very large amount of architectural carving there are several works of sculpture. Lorado Taft is represented by a dedicatory tablet in Kent Chemical Laboratory, the Stephen A. Douglas memorial tablet, and the memorial to Belfield in Belfield Hall. Silas B. Cobb in Cobb Hall, George Washington Northup in Haskell, Thomas Chrowder Chamberlin in Rosenwald are also by Mr. Taft. Daniel Chester French did the memorial to Alice Freeman Palmer in the Mitchell Tower. The bust of John D. Rockefeller above the south fireplace in Hutchinson Hall is by William Couper of New York. Paul Fjelde of New York designed the bas-relief of Joseph Reynolds in the Reynolds Club. The bust of Francis W. Parker in the main entrance of Emmons Blaine Hall is by Charles J. Mulligan.

Portrait painters are represented in several buildings, but chiefly in Hutch-



The Mitchell Tower, University of Chicago.

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inson Hall. In this beautiful room are placed the portraits of trustees and members of the faculties. The founder of the University, Mr. John D. Rockefeller, by Eastman Johnson, occupies the principal place. Gari Melchers' portrait of President Harper hangs to the left of the Founder's picture. Lawton Parker is represented by portraits of Martin A. Ryerson, the president of the Board of Trustees and by one of President Harry Pratt Judson; Ralph Clarkson by A. C. Bartlett, E. B. Williams, H. N. Williams, S. B. Cobb, Leon Mandel, Professor T. C. Chamberlin (in Rosenwald Hall) and Dean R. D. Salisbury (in Rosenwald Hall.) Louis Betts painted the portraits of Dr. T. W. Goodspeed, Dean George E. Vincent, Dr. F. W. Gunsaulus, Charles L. Hutchinson, LaVerne Noyes, and the portraits in Ida Noyes Hall of LaVerne Noyes and Ida Noyes. The portrait of Professor Von Holst is by John C. Johanson. There is another in the Harper Library by Karl Marr of Munich. The picture of Galusha Anderson is by Frederic P. Vinton of Boston and that of Dean Marion Talbot by Walter D. Goldbeck. In the library of Hitchcock Hall the portrait of Mr. Hitchcock is by Wellington J. Reynolds, and Mrs. Hitchcock's portrait is by Henry S. Hubbell. In the trophy room of Bartlett Gymnasium is a portrait of A. A. Stagg, Director of Physical Culture and Athletics, by Oskar Gross. The portrait of Mrs. Nancy Foster in Foster Hall is by Anna Klumpke, and in the same hall is a portrait of the head of the house, Professor Myra Reynolds, by William M. Chase. In the President's office is placed temporarily a copy of John S. Sargent's painting of John D. Rockefeller.

Of prints the most interesting col-

lection is that of the lithographic portraits of English and French men of letters, arts, and statesmen by Will Rothenstein. The collection includes one of the twenty-five copies of the famous "Oxford Portraits"—the only copy sent to the United States. This collection of about one hundred prints was selected by the artist for a distinguished American collector, and makes an interesting display of lithographic art, as well as a series of portraits as important for the 1890's and the early years of the present century as George Frederick Watts' paintings are for the Browning-Tennyson period.

The museums of the University are primarily for teaching purposes. This is true not only of the extremely important paleontological collections in Walker Museum, but also of those in Classics, Harper, and Haskell. The Classics museum contains the Lowenstein collection of Greek and Roman coins, some terra cotta, glass, and marble fragments. In Harper Library the Erskine M. Phelps collection of Napoleoniana contains portraits, busts, medals, orders and personal relics of Napoleon. In Haskell Oriental Museum is the Babylonian-Assyrian collection, and a very important Egyptian collection of over 14,000 original monuments from all the great epochs of Egyptian history—many of them of great artistic importance. These have been collected by Professor James H. Breasted, Director of the Haskell Oriental Museum and of the Oriental Institute of the University of Chicago.

The Department of the History of Art was organized by Frank Bigelow Tarbell, who for years was professor of Classical archaeology. Professor Tarbell died in 1920. Courses have been given in former years by Pro-

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fessor Tarbell, George Breed Zug, now of Dartmouth, Richard Offner, and professors from other institutions who conducted courses during the summer quarter. Lorado Taft is professorial lecturer on art. Since Professor Tarbell's death there has been no instruction in the department. An administrative committee comprising Professors Henry W. Prescott, W. Sargent, Gordon J. Laing, Ernest H. Wilkins and David A. Robertson has formulated a plan for a balanced and fully developed department. The purpose of this department definitely includes coöperation, rather than rivalry, with the Art Institute of Chicago—an understanding which has strengthened both institutions.

There is another department of art in the School of Education with Professor Walter Sargent at the head of the work. In addition to Mr. Sargent's classes, courses are conducted by Antoinette Hollister, a pupil of Rodin, and by Ethel Coe, a pupil of Sorolla. The works of Mr. Sargent, Miss Coe, and Miss Hollister are to be found in the national exhibitions.

Until a full development of the Department of the History of Art is possible the work of a society organized in 1916 will be especially important. The Renaissance Society of the University of Chicago was formed to foster an interest in the arts among members of the University community, especially among students. In 1916, in connection with the Quarter centennial Celebration the Society arranged for an exhibition of French impressionistic paintings. From the collections of M. A. Ryerson, A. J. Eddy, Mrs. C. J. Blair, Mrs. W. W. Kimball, Dr. F. W.

Gunsaulus and the Art Institute of Chicago came choice specimens of Degas, Forain, Monet, Renoir, Picasso, Cazin, Pissaro, Sisley, Le Sidaner, André and others. An exhibition of the works of Albin Polasek was opened by a lecture given by the sculptor. Alfeo Faggi's works were exhibited in 1920 and presented in an opening lecture by Richard Offner. The members of the Society have been guests at special exhibitions in the Art Institute, in the homes and studios of art collectors and artists. Lectures at the University have been given by Frank Jewett Mather, Jay Hambidge, Ananda K. Coomaraswamy and other critics and artists. Such exhibitions and lectures have enlisted the sympathetic interest of numerous professors and students and have won an important place for the Renaissance Society in the life of the University of Chicago.

This compilation of the art influences at the University of Chicago emphasizes the great power for good taste exerted during the life of the institution by two connoisseurs, who, as trustees from the beginning, have given freely of their ability and energy: Martin A. Ryerson and Charles L. Hutchinson. The record of positive good, it must be remembered, implies also a record of evaded evil. The coat-of-arms of the University of Chicago, for instance, is a positively good heraldic device; the heraldry avoided can be guessed at by consideration of the seals of many American colleges. For the choice of good and the avoidance of bad the University, like the City of Chicago which they have likewise served, must always be grateful to these men of taste.



Gymnasium of Northwestern University, Geo. W. Maher, Architect.

ART AT NORTHWESTERN UNIVERSITY

By STELLA SKINNER.

NATURE has been gracious to Northwestern. Her campus, lying in a natural grove of oaks, maples, and elms, borders on the shores of Lake Michigan for nearly a mile in extent. An ever varying panorama of sky, water, and trees is spread out before the student as he passes to and from classes. A walk at early twilight through the campus or under the arching elms of Sheridan Road bordering it on the west, with glimpses of the moon between the tree tops, has much of the solemnity and beauty of a cathedral service.

Seventy years of history are bound up in the buildings on Northwestern's Evanston campus, each of them typical of some epoch in the University's growth. At the center of the group stands University Hall in gray stone, a modern adaptation of Early English in style. Some would have preferred this type carried out in subsequent buildings; but, while unity of expression

would have been gained, certain individual and local flavor would have been sacrificed. Furthermore, the buildings are so arranged that each is more or less isolated in its own grouping of trees, and thereby somewhat independent of the others. As it is, a very catholic expression prevails, ranging through the fine Romanesque of Garrett Biblical Institute, the Venetian Gothic of the School of Oratory, the exquisite Greek Renaissance of Lunt Library, the French Renaissance of Harris Hall to the modern rendition of Swift Engineering Hall and the Patten Gymnasium.

The latter is, perhaps, the most unique building on the campus, and serves many university and community enterprises. The extensive indoor track, under an arching roof of metal and glass, not only affords a practice field throughout the season, but may readily be turned into a vast auditorium for community gatherings. Once a year

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it is transformed into a thing of beauty for the annual Festival of the North Shore Music Association which, under the leadership of Dean Peter Christian Lutkin, of the School of Music, ranks among the foremost in the country. The approach to the gymnasium is flanked on each side by a group of statuary in bronze by Hermon Mac Neil, symbolizing the twofold character of university education, physical and mental, the latter subject especially fine in conception and treatment.

Not all of Northwestern's activities are confined to the Evanston campus, her Schools of Law, Medicine, Dentistry and Commerce being located in the heart of Chicago. Extensive plans are under way whereby all of the "downtown" departments will be brought together on one ample campus, finely located on the North Side in Chicago. The property has been acquired, and architectural plans are under consideration for a group of buildings which will be an honor to the University and to Chicago.

Northwestern has several museum collections of interest: that of the College of Liberal Arts contains remarkable specimens of aboriginal ceramic art of great educational value.

The Bennett Museum of Christian Archaeology located in the library of the Garrett Biblical Institute, is the finest example of its kind in the country. Under the direction of Dr. Alfred Emerson, formerly connected with the Art Institute of Chicago, the ceiling and side walls have been decorated with mural paintings copied from originals found in the catacombs. Fine replicas of ivory carvings, glass and metal vessels, of sarcophagi and per-

forated marble screens are on exhibition, and many other interesting features which cannot be enumerated for lack of space. This museum enjoys a more than local reputation, and visiting artists and lecturers are keen in their interest and appreciation of it.

At about the time of the World's Columbian Exposition in Chicago, a body of Evanston women organized the University Guild, "to promote in every way the development of art in the University and Evanston." The art collection of the Guild is exhibited in its reception room in Lunt Library, which also serves as a class room for the Art Department of the University. The Guild collection includes valuable specimens of pottery, porcelain, glassware and bronze, many of them acquired from the World's Fair; also the nucleus of a collection of prints, engravings, etchings, textiles, and paintings in water color and oil; among the latter a charming sketch by Zorn.

In 1908 the Guild inaugurated art classes in the University, contributing generously to their support so long as such help was needed. The department has steadily expanded, and is influencing a greater number of students each year. Lecture courses are given in Art Appreciation and in History of Art, also in Historic Styles in domestic architecture, furniture and decoration. Studio practice supplements the lecture courses. The department is well equipped with lantern slides, photographs and a good working library, which is growing yearly.

It is the aim of the art courses to relate Art to Life, to interpret it as a principle permeating life, rendering the commonplace significant, and daily living beautiful.

THE MUNICIPAL ART LEAGUE OF CHICAGO

By EVERETT L. MILLARD.

A RECENT contributor to the Atlantic Monthly wrote that Chicago was the city of ugliness, and worse still, that no one cared. A few notable exceptions proved the rule, but Mr. and Mrs. Average Citizen were satisfied with city ant hills to work and to live in, and streets of utilitarian dreariness to pass along.

This number of ART AND ARCHAEOLOGY is an informing ray of sunshine in this dark picture. We are all too used to the monstrous congestions of modern civilizations, but the subconscious popularity of beauty is finding expression here as elsewhere, or this number could not have been written.

The Municipal Art League of Chicago has for its function the conscious development of civic beauty. There has been and still lingers an apologetic attitude in anyone who submits beauty to municipal consideration, and a feeling that some relation must be shown to the pocketbook before anyone cares. If the League has shared in the work of making people conscious of their natural pleasure in attractiveness in their man made surroundings, it is fulfilling its function. For twenty years, it has sought to do so in the twofold field of civic adornment and making popular the work of painter and sculptor.

The League is a society composed of individuals and clubs represented by delegates. There are 275 members and 58 affiliated clubs, which have a total membership of over 15,000.

Under the leadership of Franklin MacVeagh, a devoted friend of all that betters his city, the League was the

pioneer in Chicago in the movement against the smoke nuisance and the obnoxious billboard, and it has never ceased its active efforts to have these two nuisances abated. The first efficient smoke prevention law ever enacted by the City Council of Chicago was formulated by the League, and the first public attention drawn to the nuisance. In connection with the Municipal Art Committee of the City Club, the League succeeded against strong opposition in having the present billboard ordinance passed in 1911, which was quite progressive for that time, and since then it has interested itself in its enforcement and legal interpretation. The United States Supreme Court has sustained the validity of this ordinance, in the matter of requiring frontage consents in residence districts, in the case of *Cusack vs. City of Chicago*, and by that decision has made it possible to prohibit boards in residence districts. This represents a great step forward in the legal protection of our home areas, and is a decision of national importance in zoning as well as in billboard regulation, which has been more availed of by some other cities in cleaning up this nuisance than by Chicago.

The League has shared in the work of securing legislative authority for the creation of our state and municipal art commissions, having drafted the original Municipal Art Commission act. The powers of this Commission have been since broadened by statutory amendment, making it mandatory that the city secure its approval of the designs of public structures, and the

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FRANCIS H. BACON
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Edited with explanatory notes, by

FRANCIS H. BACON

*Published for The Archaeological Institute
of America*

By a Committee originally consisting of

CHARLES ELIOT NORTON
JOHN WILLIAMS WHITE
FRANCIS H. BACON
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